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ABSTRACT

Media specialists and educators considering implementation of child-oriented film programs are provided with useful guidelines and case studies. Following an editorial assessing the myth of the short attention span in children, 10 articles cover the planning, promotion, and implementation of a variety of museum film programs. Included are: large audience exhibitions, a children's summer film and activity program, an audience participation program, an independent film program, and a family film festival. Articles also consider the adaptability of these specific programs to other environments such as libraries, schools, and community centers. Also included in this issue are two film reviews and a resource list on film history, technique, and programming. (LP)

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young viewers

Summer 1982

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the basics of film programming with a special emphasis on museums

young viewers

Summer 1982 (Vol 5 No 3)

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Maureen Gaffney, **Editor;** Jane Rayleigh, **Managing Editor;** Merrill Lee Fuchs, **Associate Editor.**

editorial

Myths about media upset me, not only because they obscure the truth, but also because they tend to become self-fulfilling prophecies—at least until the facts catch up with them. Overly simplistic thinking about children is even more disturbing because we adults act on our beliefs regarding children—whether or not those beliefs are sound—and build social and educational programs based on such premises.

Today, I find that an alarming number of people believe an insidious myth that seems to have begun with a debatable generalization: *children have short attention spans.* This vague premise was seized upon by media hot-shots in the sixties, and gave rise to the next development, a so-called fact quoted frequently by television executives: *children have three-minute attention spans.* Only adults having minimal contact with children could sustain belief in such an audacious, unsupported statement, but television producers have managed to do so, and their belief has resulted in the "flash card" fast, magazine format programs that dominate children's programming.

I thought that perhaps the myth had been reduced to absurdity when I came upon another variation two years ago; an airline magazine article quoted a Hollywood actor as saying that *children have thirty-second attention spans.* Believing this, the actor and his wife were setting up a foundation to produce thirty-second public service television spots for children promoting good values, such as love.

Alas, such nonsense was not sufficient to destroy the myth. Now, in what could be seen as the fulfillment of its prophetic imperative, even teachers and museum educators—people who work with children—are saying that children have short attention spans. So what is their well-considered solution to this apparent problem? As with television programs, everything from class periods to museum visits is becoming shorter and quicker.

While there may indeed be some problem with the attention spans of contemporary children in certain situations, both the analyses of and the solutions to the problem seem defective. As parents who have spent time observing their own children will attest, even toddlers can exhibit very long attention spans; it all depends on whether or not *they* are interested in what's going on. Just watch a toddler working to master the art of climbing stairs or experimenting with the physical properties of sand and water! Attention spans are relative. They are also tied inextricably to both motivation and reward. When someone says that kids have short attention spans, I feel compelled to ask, "Attention to *what*?" I also like to put the shoe on another foot and look to see if, in the case of a film or teacher, the presentation is relevant, clear, and interesting.

My annoyance at the attention span myth has been quietly festering in the back of my mind for some time and might have remained there but for recent evidence that the myth is spreading. It is currently being applied to adults as well as children. Just this past June, for example, at the American Association of Museums' meeting in Philadelphia—a conference which promised to address the challenge of technology—a college media professor, discussing the use of media in museums, stated: "Today, when people don't have a great deal of concentration, a slide show with a quick pace is a good idea." Although a slide show with a quick pace may not be a bad idea, it is ridiculous to assert that *people don't have a great deal of concentration*, and absurd to suggest that a quick pace would be the expedient response. Slick media techniques frequently obscure or distract attention from the very information to be communicated, and as recent educational media analyses[1] and long-standing film research[2] make clear, faster is not necessarily better. Too fast could even cause a poor attention span.

Instead of discussing how to communicate effectively via media, instead of bringing up the topics of *structure* and *audience-appropriate information*, the speaker at the AAM conference was indulging in mythic thinking. He was also resorting to an old show-biz "dazzle-them-with-your-footwork" stand-by: *technique*. Technique, however, is no substitute for relevant content. In this information- and media-saturated age, if people (including children) cannot follow what is being said, they may appear to have poor powers of concentration. If they do not find it interesting, they may stop paying attention. And, if they are not a captive audience, they may even walk out.

In every manifestation of the supposed attention span crisis, the tail seems to be wagging the dog. Although the problem deserves serious consideration, I am afraid we will discover that the fault, dear reader, is not in their attention spans but in our communication skills.

[1]See chapters by David Olsen & Jerome Bruner; Sol Worth; and Gavriel Salomon in *Media & Symbols: The Forms of Expression, Communication and Education*, edited by David E. Olsen. (Chicago: The National Society for the Study of Education), 1974.

[2]Charles Hoban, Jr. & Edward van Ormer, *Instructional Film Research 1918-1950.* (New York: Arno Press), 1970.

what to do before the lights go off

by richard gaugert

Perhaps I am a member of the last generation whose week was highlighted by the Saturday afternoon movie matinee. What fun it was for me and my friends to stand in line, acting grown-up when buying tickets, and then race down the aisle to select seats as close to the screen as our eyes could endure. When the ushers began walking down the aisles, their flashlights canvassing the floor, we knew it was time for the wonderful experience of watching a movie.

Even as youngsters, my friends and I knew that the films were not always great, and more than a few were actually boring. But there was something special about being alone in the dark and yet part of a throng sharing the same experience. The small town movie house where we saw our first flicks barely qualified as a theater; nonetheless, it was there that we became engaged in a theatrical experience qualitatively removed from and somehow above our everyday routine. Like the images on-screen, the experience itself was larger than life.

Nostalgia and Experimentation

In 1975, while working as program coordinator at The Saint Louis Art Museum, I inaugurated a film series for children with the high ambition of exhibiting films of superb artistic quality and, somehow, of recreating the Saturday afternoon matinee of my youth. I was prompted to begin such a series because it was clear to me that the Saturday movie matinee was not likely to be offered to contemporary children—certainly not in commercial theaters, in part because of then- and still-current distribution policies and in part because fewer and fewer feature films were being made with children in mind. Moreover, the Saturday afternoon movie matinee had given way to the Saturday morning television glut of cartoons and commercials.

If commercial institutions could not "afford" to offer children's movie matinees, what sort of institution could? Considering the times, it seemed that only a non-profit institution with an interest in both children and contemporary art forms would be able to do so. An art museum seem ideal—and, happily, The Saint Louis Art Museum[1] was interested in the idea.

Plans for the "first annual" film series for children were begun with great enthusiasm. For the 1975 series I selected six feature-length films—each one different from the other, each one providing a unique visual challenge to the audience. In order to promote the series, a large poster was produced by museum staff; it was exhibited in places where children and their parents might see it—bookstores, toy stores or toy departments of larger stores, neighborhood bulletin boards, and after-school centers. In addition, the poster was mailed to over 5,000 members of the museum. During the series, in an effort to relate the cinematic experience to the esthetic experiences of looking at painting or sculpture, I gave each film a live introduction.

The result, numerically, was a success—the museum's 480-seat auditorium was nearly always filled, but in terms of my higher objectives for the series the program was a failure. In my dalliance with nostalgia, I neglected to take into account some vital differences between the viewing tastes and habits of children from the 1950's and children from the 1970's. Although movies had been my primary visual experience as a child, the children who piled into the museum's auditorium had been reared on television. As children, my friends and I became used to the conventions of watching movies in a theater; the children who came to the museum film screenings were accustomed to being masters of the small television screen in their homes—ignoring it as they pleased, looking at it only when it was compelling.

The feature film screenings in 1975 were what a security guard (who asked to be restationed) aptly called "bedlam." In retrospect, the problems were obvious. In the first place, since children did not have to be accompanied by adults and since the series was scheduled during the December holiday season, parents used the screening time as an opportunity to drop children off and do some holiday shopping. Secondly, children were unaccustomed to the discipline of a movie theater; they were used to the freedom to roam as they liked at home. As a result, children were in perpetual motion—up and down the aisles, in and out of the auditorium, constantly trekking to rest rooms and drinking fountains and making it generally impossible for those who wanted to enjoy the film to do so without interruption.

The fact that some children did return week after week, in spite of the difficulties, was a strong indication that an audience for theater-style film programs did exist. The challenge was how to reach that audience—and with what kind of films.

The next year I initiated an experiment. Since the 1976 series would have only four programs due to the timing of the December holidays, my experiment consisted of scheduling two programs of features and two programs of shorts which ran for slightly less than an hour each. Remarkably, attendance for the short film programs was *more than double* that for the features. Not only were the numbers telling, but what I call the "bathroom rate" (i.e. the number of children leaving a screening ostensibly to go to the rest rooms) was much lower for programs of shorts than for features.

Another factor which became critical in later years—because I was intent on keeping these children's series free to the public—was that the cost of short film programs was significantly lower than features, the usual formula for which is a basic rental plus fifty-percent for a second screening. Short films, in contrast, can be rented by the day with no additional fee for a second screening (when admission is not charged). From 1977 to 1981, the museum's rental budget for four short film series never went above $100 per program.

1976 proved to be a turning point in my thinking about programming. Thus, in 1977, with two years chalked up to experience, I decided to move to a programming format consisting exclusively of short films—and it is this format which I most strongly recommend.

In selecting shorts, I avoided films in the collections of local libraries. I simply assumed that those films were already being shown in school and library programs. In making my selections, I did not limit myself to films made specifically for children. I deliberately sought out a range of short films—animations, documentaries, narratives, and experimental works—which appealed to me and which I thought would appeal to the ten-year-olds and under who comprised the bulk of my audience.

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[1] The Saint Louis Art Museum is a large museum with a collection that was initially designed to represent examples from the history of Western art; today, however, its strongest areas are in the art of Africa, Oceania, and the Americas. Still housed in one of the two extant buildings from the 1904 World's Fair—a building designed specifically to exhibit art—the museum was the first tax-supported art museum in the country and remains, to this day, entirely supported by public funds. Although its range of objects draws visitors from across the country and the world, as well as from every socio-economic level, the museum's primary audience is the population of three-million in the greater Saint Louis area which includes parts of both Missouri and Illinois. Museum attendance generally reflects the fact that the city of Saint Louis is fifty-percent African-American.

Differences and Similarities

For four years, from 1977 to 1981, I programmed an annual series of short film programs for children and families. In the charts to the right, and later in this article, I outline some of the differences between each series. Before discussing those differences, however, I would like to explain how the four series were alike.

Basically, six things were the same. First, the objective of each series was to exhibit film *as an art form* on a par with paintings and sculptures on view elsewhere in the museum. I made no effort, however, to specifically relate film programs to the museum's collection. Second, no admission was charged; film rentals, security and projection expenses were covered by "profits" derived from the museum's popular Friday night screenings of American entertainment films. Third, programs were targeted for an audience of children from ages six to ten in thematic packages which ran for about fifty minutes each. Fourth, children under the age of six had to be accompanied by an adult; in fact, screenings were promoted as family events and it was not uncommon to see whole families with children from ages two to twelve streaming into the auditorium. Fifth, each of the last three series opened with the appearance of a visiting filmmaker. This event not only drew audience and media attention, it served as a clear indication that The Saint Louis Art Museum considered the presentation of films for children as important as its retrospectives of actors and directors, genres and foreign films, and its Missouri Arts Council-supported Visiting Filmmaker Program. Sixth, I always delivered an introduction to each program—and to the films within a program—in person. This was my way of demonstrating a personal interest in both the audience (and their responses to the works shown) as well as the act of watching movies. Audiences responded very well to my presence and, needless to say, I learned a great deal by observing them during screenings and talking with them afterwards.

The attendance variable for each series, as indicated in the box to the right, seemed most strongly affected by the promotion a series received and when screenings were scheduled.

Variables in the Children's Film Series

	Screening Day	Special Promotion	Program Notes	Number of Programs	Average Attendance
Series A:	Saturday	Yes	No	4	131
Series B:	Saturday	Yes	No	6	165
Series C:	Sunday	No	Yes	8	285
Series D:	Sunday	No	No	8	145

Patterns of Attendance

Series A: Started strong, slipped slightly, then rebounded.
Series B: Started strong and declined rapidly.
Series C: Started strong and stayed strong.
Series D: Floundered at the start, then began building.

Analysis of Series A: November - December 1977

The films were selected after an extensive search through film catalogs. At the time I was unaware of resources and publications such as those provided by the Media Center for Children; therefore, films for this series were chosen, without being seen, on the basis of distributors' blurbs. They were programmed more according to balance (type, time, color or black and white) than theme. A clever invitation was designed for members of the museum, and for general distribution, which boldly stated how different the museum film experience would be from watching television. The target audience of six to ten was established, and parents were pointedly invited to join their children for the programs which were scheduled at 10:30am and again at 1:30pm on Saturdays.

Are you between 6 and 10?

Then talk a grownup into coming with you to your Art Museum! The Museum is having a special movie series for you on Saturdays, November 26 - December 17, at 10:30 in the morning and 1:30 in the afternoon.

WHAT WILL YOU SEE WHEN THE LIGHTS GO OUT? A Frisbee-champion dog, a magic marble, a musical train, and a girl who flies with her ears! Other films will show you how spaghetti is made (does it grow on trees?), how the colors get into crayons, and how animals see. What do you think the world looks like to a thousand-eyed insect? GIVE YOUR TV A BREAK. Each movie program lasts about 45 minutes, and when the lights go on, you can walk through the galleries, buy a card, a kite, or a coloring book in the Museum shop, or sip a soda in the Museum restaurant.

Bring your favorite grown-up, and show yourselves a good time.

Films for Children
Saturdays, November 26 - December 17
10:30 am & 1:30 pm
Sponsored by the Friends of The St. Louis Art Museum, for all children 6-10 in the St. Louis area, accompanied by adults.
Each program is approximately 45 minutes long.

November 26
A Playground for Baboush
Fur Coat Club
Stardust
Wind
Kick Me

December 3
Ashes of Doom
Bubble Gum and Honey
The Marble
Cecily
What Animals See
The Bear and The Mouse

December 10
Russian Rooster
Morning Zoo
Whazzat?
Onions and Spaghetti
Awareness
Flat Flip Flies Straight

December 17
Red Ball Express
The Case of the Elevator Duck
Toes Tell
Crayons and Felt Tip Pens
Chow Fun
Dogs, Cats and Rabbits

Invitation to the 1977 Saint Louis film series.

The invitation should probably be given credit for the strong initial attendance. Perhaps the bland titles of films in Programs #2 and #3 accounted for a later drop in attendance. To bolster attendance, the museum made maximum use of free Public Service Announcements on radio and television emphasizing THE CASE OF THE ELEVATOR DUCK. Those P.S.A.'s helped draw a large audience for Program #4 — an audience which, for the first time in the series, included a sizeable African-American population.

Analysis of Series B: November - December 1978

Opening this series with a visiting filmmaker drew a great deal of media attention which, doubtless, accounted for the large turnout at the first program. Sadly, however, attendance went downhill from there. Audiences declined as the holiday season approached. Signs of this phenomenon had occurred in previous programs scheduled during the Thanksgiving-New Year period, but it had never been as evident. It became so noticeable, in fact, that the museum administration questioned continuing the children's film series.

To overcome the museum's mounting skepticism, I proposed some changes. First was moving the series' screening day to Sunday —very much a family day in Missouri where most stores are closed by law. The change of day involved dropping the morning screening, so I decided to offer two matinees in the afternoon. Finally, I suggested giving the series a distinctive title for better-focused publicity; hence *SundaySightS* was created. The next series was scheduled to premier after January of 1980; this change was prompted, in part, by the fact that the museum auditorium would be closed during 1979 due to construction.

Analysis of Series C: February - March 1980

A smashing success by every standard! Moving the series from Saturday to Sunday resulted in increased family attendance. As before, a visiting filmmaker for the opening program drew a great deal of media attention; this time, however, attendance did not fall later on. One reason, I believe, was the program notes handed out at each week's screening. These notes, designed for parents, explained the concept behind each program and also gave a preview of programs to come. The preparation of notes was a tangible way of indicating that something truly significant had gone into the programming. Each program was designed as a thematic unit and given a snappy title. The series title itself—*SundaySightS*—was given a distinctive logo adapted from the primary logo for all museum film programs. This was a reminder that the film program for children was an extension of and on a par with the museum's increasingly well-received adult film programming. The film series for children could not be brushed off as "just something for the kids." Programs were designed to make a statement and, through the program notes, parents were encouraged to develop that statement in discussion with children during the week.

This series also had the benefit of programming from the Media Center for Children which was circulating a travelling film series throughout the country. The largest audience ever for a children's film program was for MCC's *Myths, Monsters & Manners*. Never underestimate the allure of an appealing program title!

Analysis of Series D: November 1980 - January 1981

The success of Series C, which ran for eight weeks, prompted another eight-week series. Unfortunately, we went from a successful Series C to a disaster! Despite the fact that the 1980-81 series was programmed with as much care as the previous series, several important lessons were overlooked. While the day for screening the series had become institutionalized in the title *SundaySightS*, I made the mistake of scheduling the series during the Thanksgiving-New Year holiday period. My second major mistake was not providing program notes. The number of complaints alone attested to their effectiveness; parents missed having these helpful guides for discussion. My third mistake was not using sufficient imagination in developing program titles. *Christmas Gifts and Giving*—screened on December 21st—drew under one-hundred people for both screenings; its bland title and its scheduling just before Christmas contributed to its poor attendance.

After the holidays ended, children and parents were more interested in coming to film screenings. *Dinosaurs, Wolves & Ponies All in a Row*, which was scheduled a week after Christmas and had an appealing title, drew 237 people. The last program in the series, *The Movies from Making Animation to Make-Up Artistry*, nearly matched that attendance figure—unfortunately, I forgot how slow the mail can be during and immediately after the holidays and none of the films arrived in time for the screening. Part of the problem may have been that I booked the films later than usual. At any rate, there I was on the Friday before the screening with no films to show. Fortunately, I had a couple of films on hand which I was screening for review and, after making arrangements with the films' distributors, I decided to screen those films.

I agonized about how best to handle the screening. What would I tell the audience that would arrive expecting to see films about the movies? I decided that honesty would be the best policy and began my first program by explaining what happened. Then I talked about how I also review films for magazines and asked the audience if they would like to review a couple of films with me. I made it clear that I would not be offended if people chose to leave; but, apparently, my invitation had its own appeal and no one left. Perhaps because of my invitation, I received the most comments I have ever received about a film program. My audiences really took their job seriously!

In the final analysis, I learned a great deal. Now, more than ever, it was obvious that a programmer had to do more than combine good films imaginatively and appropriately for his or her audience. Three other things—engaging program titles, adequate pre-planning (including developing program notes), and effective promotion (targeted at both children and their parents)—were essential to a successful short film series.

A Programming Checklist

Generalizations from one programming situation to another can be misleading because what may be a poor time for Saint Louis, for instance, might be just right for San Jose. However, during the course of planning several children's film series, I have developed a checklist that, while no guarantee of success, might help others guard against failure. It is of primary importance that all steps be accomplished before the lights go off.

- Determine your target audience. Do not guess—research your population.
- Schedule a screening time the target audience is most likely to attend.
- Develop programs with a reasonable time span for the target audience.
- Decide whether or not you want parents to attend; if you do, make it clear in your promotion. Parents may inhibit children's responses, but a family event has a very special appeal.
- Program films by themes—not merely *Animal Stories* or *Animation Shorts*—but in imaginative combinations which will induce an audience to make connections between the works.
- Plan programs and order films three to five months in advance of your screening; check on any film that has not arrived at least a week before it is scheduled for showing.
- Give programs lively titles that will draw attention and pique audience interest.
- Develop a promotion campaign that will reach the target audience; do not overlook bookstores and libraries, church and community bulletin boards, and neighborhood newspapers widely read by parents.
- Plan some special event to command media attention; a film series itself is not news, but a visiting filmmaker or an outdoor mural project may be.
- Preview each print when it arrives to be sure you have the correct title in the can as well as a quality print; a bad print can mean a viewer lost forever.
- Prepare program notes that make for talking points between parents and children, as well as help to promote future programs.
- Prepare live introductions for each program, keeping in mind how Hans Christian Andersen says he wrote his fairy stories: "I seize on an idea. . . and then tell it to the young ones, while remembering that father and mother are listening and must have something to think about."
- Be present at every screening and highly visible afterwards to respond to questions, compliments and criticisms. A programmer's physical presence at a screening assures the audience that s/he takes seriously the work of presenting the art of film to children.
- Be obvious about the unique mechanics of film; signal the projectionist to start rolling the film while still before the audience, *before the lights go off.*

Richard Gaugert *served as Program Coordinator for the Saint Louis Art Museum from 1974 to 1981, he is currently working in the museum's Development Division. Mr. Gaugert also reviews films for* The Horn Book Magazine.

WOULDN'T IT BE FUN
TO SEE THE PORTRAITS DANCE?
10 February 1980 1:30 & 3:00 pm

This program is designed to broaden a child's view of what a portrait is. Of the seven short films screened (total running time 52 minutes), only the first one, FACE DANCE, is in any way akin to the portraits that hang on the Art Museum walls. And do those faces dance!

The next step in an ever-widening concept of "portrait" is to see stories about people, whether real, ALONE IN THE FAMILY, or make-believe, THE STONECUTTER, as portraits too. Still life painting is a kind of portraiture, but however many oranges a child has seen in paintings, he/she has never seen one like ORANGE.

Extended experiences that have been recorded by a camera can also be called portraits. The film FRENCH LUNCH is a tour of a restaurant, a moving portrait of how a restaurant works. Some experiences are so large they come at us from all around, and our eyes are made to dance in an effort to see what is happening. NOTES ON THE CIRCUS is a filmmaker's (Jonas Mekas) personal portrait edited in camera the way the eye edits images we witness every day.

All portraits worthy of our attention are composed--organized by the artist. The painter, photographer and filmmaker translate what images they see into images we see through composition. A master of composition was Henri Matisse. ISLE OF JOY is a cinematic tribute to the eye of the master.

ISLE OF JOY can also serve to extend the joy of viewing to an experience of sharing at home. Since ISLE OF JOY is composed of the cut-outs Matisse made famous, use the film as a resource and encourage the children in your company to compose collage portraits of their own. It is a fine way of concentrating the images seen in the theatre, and also remembering a good time at The St. Louis Art Museum.

Richard Gaugert

SundaySightS/Future Attractions

17 February
ANIMAL STORIES

24 February
FIRE, WATER AND U.F.O.s

2 March
MYTHS, MONSTERS & MANNERS

9 March
CHEETAHS, CAMELS & ZLATEH THE GOAT

16 March
MIME AT THE MUSEUM

23 March
FANCY FOOTWORK

THE SAINT LOUIS ART MUSEUM

saint louis filmography

[*Note:* All films are in color unless b&w is indicated.]

The Saint Louis Art Museum, Series A

Each program was screened twice on Saturdays, once at 10:30am and again at 1:30pm.

Program #1: 26 November 1977

A PLAYGROUND FOR BABOUSH by Noured'dine Zarrine-Kelke 7 minutes; nonverbal; animation 1974/Iran (Not in distribution.)
THE FUR COAT CLUB by Joan Micklin Silver 18 minutes; nonverbal; liveaction 1973/USA (Learning Corporation of America, New York NY)
STARDUST by Bulgarofilm 8 minutes; animation 1974/Bulgaria (McGraw-Hill Films, Del Mar CA)
WIND by Ron Tunis 10 minutes; nonverbal; animation 1972/Canada (Learning Corporation of America)
KICK ME by Robert Swarthe 8 minutes; nonverbal; animation 1975/USA (Little Red Filmhouse, Los Angeles CA)

Comments: Although screening a program of entirely nonverbal films was quite demanding of the audience, they stayed with the program. THE FUR COAT CLUB was most viewers' first choice, with KICK ME a close second. STARDUST was apparently too slow; it was listed as the least liked film in viewer response cards and comments.

Program #2: 3 December 1977

ASHES OF DOOM by Grant Munro 2 minutes; nonverbal; liveaction 1970/Canada (Universal Education & Visual Arts, Universal City CA)
BUBBLEGUM & HONEY by NBC-TV 6 minutes; liveaction 1970/USA (Films Incorporated, Wilmette IL)
THE MARBLE by Jan Oonk 10 minutes; nonverbal; liveaction 1973/Netherlands (Pyramid Films, Santa Monica CA)
CECILY by Pavla Reznickova 7 minutes; animation 1973/Czechoslovakia (Learning Corporation of America)
WHAT ANIMALS SEE (Filmmaker not listed) 10 minutes; animation 1973/Czechoslovakia (Films Incorporated)
THE BEAR AND THE MOUSE by Michael Rubbo 8 minutes; liveaction 1966/Canada (National Film Board of Canada, New York NY)

Comments: THE BEAR AND THE MOUSE rated first, and CECILY was second with most viewers. Although THE MARBLE uses interesting cinema techniques, some said it was too difficult to follow. There was much laughter following ASHES OF DOOM.

Program #3: 10 December 1977

RUSSIAN ROOSTER by Steve Segal 3 minutes; nonverbal; cameraless animation 1975/USA (Perspective Films, Chicago IL)
MORNING ZOO by Mark Michaels 10 minutes; liveaction 1972/USA (FilmFair Communications, Studio City CA)
WHAZZAT? by Art Pierson, Jr. 10 minutes; nonverbal; clay animation 1975/USA (Encyclopedia Britannica Educational Corporation, Chicago IL)
ONIONS & SPAGHETTI by NBC-TV 5 minutes; liveaction 1970/USA (Films Incorporated)
AWARENESS by OECA 13 minutes; liveaction 1975/USA (Films Incorporated)
FLAT FLIP FLIES STRAIGHT by Dallas Garred 4 minutes; nonverbal; liveaction 1970/USA (Films Incorporated)

Comments: Although the audience sat in rapt attention during the screening of FLAT FLIP FLIES STRAIGHT, their most positive verbal responses were for the first three films—WHAZZAT? being most well-received, with RUSSIAN ROOSTER second.

Program #4: 17 December 1977

RED BALL EXPRESS by Steve Segal 3 minutes; nonverbal; cameraless animation 1975/USA (Perspective Films)
THE CASE OF THE ELEVATOR DUCK by Joan Micklin Silver 17 minutes; liveaction 1974/USA (Learning Corporation of America)
TOES TELL by Warren Brown 6 minutes; nonverbal; liveaction 1969/USA (Enyclopedia Britannica)
CRAYONS & FELT TIP PENS by NBC-TV 4 minutes; liveaction 1970/USA (Films Incorporated)
CHOW FUN by Sally Cruikshank 5 minutes; nonverbal; animation 1974/USA (Serious Business Company, Oakland CA)
DOGS, CATS & RABBITS by Eliot Noyes, Tana Hoban & Bill Stitt 7 minutes; nonverbal; animation & liveaction 1973/USA (Texture Films, New York NY)

Comments: THE CASE OF THE ELEVATOR DUCK was, by far, the first choice of most viewers. The rabbit segment of DOGS, CATS & RABBITS was favorably commented upon, as was the crayon section of CRAYONS & FELT TIP PENS. CHOW FUN was the least favored, perhaps because of its associative structure and surreal images.

The Saint Louis Art Museum, Series B

Each program was screened twice on Saturdays, at 10:30am and 1:30pm.

Program #1: 25 November 1978

THE OWL AND THE LEMMING by Co Hoedeman 7 minutes; puppet animation 1973/Canada (AIMS Instructional Media, Glendale CA)
LADY FISHBOURNE'S COMPLETE GUIDE TO BETTER TABLE MANNERS by Janet Perlman 6 minutes; animation 1976/Canada (Carousel Films, New York NY)
THE WHITE HERON by Jane Morrison 26 minutes; liveaction 1978/USA (Learning Corporation of America)
ISLE OF JOY by Marshall Izen 7 minutes; nonverbal; cutout animation 1973/USA (Perspective Films)

Comments: This was the first time a filmmaker was included in a children's film program. Jane Morrison introduced her film, THE WHITE HERON, and fielded questions from children as young as three years old, as well as from adults. Children tended to ask about details of the story; adults asked more about how the film was made.

Both morning and afternoon audiences were very attentive during THE WHITE HERON and responded with sustained applause. ISLE OF JOY, with its sweeping dance sequences, was a perfect follow-up to THE WHITE HERON. Although LADY FISHBOURNE . . . was much enjoyed by the morning audience, younger viewers in the afternoon had difficulty with it.

Program #2: 2 December 1978

UMOJA: TIGER & THE BIG WIND by Nguzo Saba Films 8 minutes; animation 1974/USA (Beacon Films, Norwood MA)
THE CONCERT by Claude Chagrin 12 minutes; nonverbal; liveaction 1974/United Kingdom (Pyramid Films)
IRA SLEEPS OVER by Andrew Sugerman 17 minutes; liveaction 1977/USA (Phoenix Films, New York NY)
A LITTLE GIRL & A GUNNY WOLF by Steve and Marion Klein 6 minutes; cutout animation 1978/USA (AIMS Instructional Media)
KUUMBA: SIMON'S NEW SOUND by Bob Bloomberg & Jane Aaron 8 minutes; cutout animation 1978/USA (Beacon Films)

Comments: THE CONCERT prompted a great deal of laughter, especially during the tea scene in the phone booth; both morning and afternoon audiences applauded enthusiastically and joined in, beeping with the cars, during the closing credits. KUUMBA: SIMON'S NEW SOUND was also exceptionally well-received. IRA SLEEPS OVER was more successful with the afternoon audience, which was slightly older than that for the morning screening.

Program #3: 9 December 1978

THE DAISY by Todor Dinov 6 minutes; animation; nonverbal 1965/Bulgaria (Films Incorporated)
HOW BEAVER STOLE FIRE by Caroline Leaf 12 minutes; sand animation 1972/Canada (AIMS Instructional Media)
THE LOON'S NECKLACE by Crawley Films 11 minutes; liveaction 1949/Canada (Encyclopedia Britannica)
HANSEL AND GRETEL, AN APPALACHIAN VERSION by Tom Davenport 16 minutes; liveaction 1975/USA (Tom Davenport Films, Delaplane VA)
CLAY (THE ORIGIN OF SPECIES) by Eliot Noyes, Jr. 8 minutes; b&w; nonverbal; clay animation 1964/USA (Phoenix Films)

Comments: HOW BEAVER STOLE FIRE and THE LOON'S NECKLACE, both Native American tales, were included because there was a special exhibition of Northwest Coast American Indian Art in the museum and I wanted to relate the screening to that exhibit.

Before screening HANSEL AND GRETEL, AN APPALACHIAN VERSION, I warned the audience that it was a very scary film and, during the screening, I left the house lights on at a low level to help reassure children about where they were. The film was, however, a great success; the auditorium was tensely hushed during the entire screening until Gretel shoved the witch into the oven, at which point everyone broke into applause. The younger afternoon audience responded with slightly more enthusiasm than the older morning group.

Following HANSEL AND GRETEL, AN APPALACHIAN VERSION with CLAY proved to have been a good programming decision; children needed a relief after experiencing the gripping liveaction folktale and they laughed uproariously throughout CLAY (THE ORIGIN OF SPECIES).

Program #4: 16 December 1978

BRAKE FREE by Carson Davidson 8 minutes; nonverbal; liveaction 1972/USA (AIMS Instructional Media)
THE WIZARD by J.P. & Lillian Somersaulter 8 minutes; animation 1974/USA (Films Incorporated)
JAZZOO by John Camie 13 minutes; nonverbal; liveaction 1967/USA (AIMS Instructional Media)
TCHOU TCHOU by Co Hoedeman 15 minutes; nonverbal; block animation 1972/Canada (Encyclopedia Britannica)
ANATOLE by Rembrandt Films 8 minutes; animation 1960/USA (Films Incorporated)

Comments: The small audiences that braved a very cold winter day applauded everything equally. They seemed to have no particular favorites.

Program #5: 23 December 1978

MOONBIRD by Faith & John Hubley 10 minutes; animation 1970/USA (Films Incorporated)
THE EMPEROR'S NEW CLOTHES by Rod Geiger 28 minutes; liveaction 1971/USA (Encyclopedia Britannica)
ZLATEH THE GOAT by Gene Deitch 20 minutes; liveaction 1973/Czechoslovakia (Weston Woods Studios, Weston CT)
WHO HAS LOST A GIRAFFE? by Luminita Cazucu 10 minutes; animation 1974/Romania (Phoenix Films)

Comments: I explained how some of the special film and video effects were accomplished in my introduction to THE EMPEROR'S NEW CLOTHES; younger viewers especially liked it. ZLATEH THE GOAT, however, was the overall audience favorite; viewers were intensely hushed during the snow storm and there were, predictably, some giggles when Aaron drinks from the goat's teat. WHO HAS LOST A GIRAFFE was a great disappointment technically, and not particularly well-received.

Program #6: 30 December 1978

MY MOTHER IS THE MOST BEAUTIFUL WOMAN IN THE WORLD by Stephen Bosustow 9 minutes; animation 1968/USA (Phoenix Films)
MOLE AND THE CHEWING GUM by Zdenek Miler 9 minutes; nonverbal; animation 1969/Czechoslovakia (Phoenix Films)
THE GOLDEN FISH by Edmond Sechan 20 minutes; nonverbal; liveaction 1962/France (Learning Corporation of America)
THE SAND CASTLE by Co Hoedeman 14 minutes; nonverbal; clay puppet animation 1977/Canada (National Film Board of Canada)
CECILY by Pavla Reznickova 7 minutes; animation 1973/Czechoslovakia (Learning Corporation of America)

Comments: I booked THE GOLDEN FISH, a well-known classic, at the last possible minute to replace another work that—once I previewed it—proved unsuitable. THE GOLDEN FISH was a great success, as was THE SAND CASTLE, both of which were given sustained applause. CECILY was accompanied by much laughter and it too was followed by generous applause; some children remembered having seen it the year before and commented that they liked seeing it again.

The Saint Louis Art Museum, Series C

Screenings took place on Sundays at 1:30pm and again at 3:00pm.

Program #1: Eliot Noyes, Jr. Visiting Filmmaker - 3 February 1980

CLAY (THE ORIGIN OF SPECIES) by Eliot Noyes, Jr. 8 minues; b&w; nonverbal; clay animation 1964/USA (Phoenix Films)
SANDMAN by Eliot Noyes, Jr. 4 minutes; nonverbal; sand animation 1973/USA (Unifilm, New York, NY)
THE FABLE OF HE AND SHE by Eliot Noyes, Jr. 11 minutes; clay animation 1974/USA (Learning Corporation of America)
BAD DOG by Eliot Noyes, Jr. 6 minutes; nonverbal; liveaction 1973/USA (Unifilm)

Comments: Eliot Noyes was virtually peppered with questions about his techniques, especially about CLAY (THE ORIGIN OF SPECIES) and THE FABLE OF HE AND SHE. Mr. Noyes gave a short slide presentation between each film which was an excellent visual way of explaining the techniques the audience was about to see. Younger children had trouble with BAD DOG in some cases, probably because of its unique dog-level point of view.

Program #2: Wouldn't It Be Fun To See the Portraits Dance? - 10 February 1980

FACE DANCE by Robert Dvorak 5 minutes; b&w; nonverbal; animation 1979/USA (Serious Business)
MY BIG BROTHER (from ALONE IN THE FAMILY) by WGBH-TV 7 minutes; liveaction 1975/USA (Films Incorporated)
THE STONECUTTER by Gerald McDermott 6 minutes; animation 1965/USA (Weston Woods Studios)
FRENCH LUNCH by Nell Cox 15 minutes; liveaction 1969/USA (American Federation of Arts, New York NY)
ORANGE by Karen Johnson 3 minutes; nonverbal; liveaction 1970/USA (Serious Business)
NOTES ON THE CIRCUS by Jonas Mekas 12 minutes; liveaction 1966/USA (American Federation of Arts)
ISLE OF JOY by Marshall Izen 7 minutes; nonverbal; cutout animation 1973/USA (Perspective Films)

Comments: FRENCH LUNCH was a smash hit; it practically received a standing ovation. Apparently, the preparation of food in a big city restaurant was a topic children could relate to, and one they had doubtless never seen presented so imaginatively. The second most appreciated film was ORANGE—and not one parent objected to its sensuality, although a few smirked noticeably as they left the auditorium. The program's failure was NOTES ON THE CIRCUS, a so-called experimental film with many "double expcsures." Children complained that its images were too blurred, and apparently its soundtrack was too incoherent to hold their attention. There was a noticeable sigh of relief when it was over. ISLE OF JOY, which had been such a fine closing film, following THE WHITE HERON, in Program #1, Series B, proved to be just right after the unsuccessful circus film. Whereas NOTES ON THE CIRCUS made children agitated, ISLE OF JOY soothed them—something a number of parents noted with gratitude.

[See accompanying program notes for this screening.]

Program #3: Animal Stories - 17 February 1980

RUSSIAN ROOSTER
THE WHITE HERON
OTTERS: CLOWNS OF THE SEA
TALEB AND HIS LAMB

Comments: None among the growing number of regulars regretted seeing THE WHITE HERON again. Some even said they got more out of it the second time. However, the most liked film in this program was TALEB AND HIS LAMB. It brought up the questions it was meant to raise and the following week some parents remarked how the film had been a recurring topic of conversation during the week.

[This program was prepared by the Media Center for Children. See page 39 for program notes.]

Program #4: Fire, Water & U.F.O.'s - 24 February 1980

COLTER'S HELL
SQUIGGLE
WHAT ON EARTH
FIRE
HARDWARE WARS
FANTASY

Comments: HARDWARE WAS was such a success that many children at the first screening stayed to see it a second time. COLTER'S HELL drew a lot of laughs during the bubbly, mud geyser sequences; it and the closing film, FANTASY, tied for second on the applause meter.

[This program was also prepared by the Media Center for Children. See pages 39-40 for program notes.]

Program #5: Myths, Monsters & Manners - 2 March 1980

MOONBIRD
WHAZZAT?
RAPUNZEL, RAPUNZEL
THE ROBOT
LADY FISHBOURNE'S COMPLETE GUIDE TO BETTER TABLE MANNERS

Comments: There is a saying on Broadway that every audience is different. WHAZZAT? was the undisputed favorite of Program #3 in Series A, but it was hardly applauded this time. Perhaps it was a matter of its position in the program, following MOONBIRD which was watched with much laughter and applauded generously. RAPUNZEL, RAPUNZEL and THE ROBOT were poorly received and there was no applause. The dislike was so pervasive that one girl felt compelled to pull me aside to tell me very privately that she *liked* RAPUNZEL, RAPUNZEL. LADY FISHBOURNE'S COMPLETE GUIDE TO BETTER TABLE MANNERS did not have the same trouble reaching youngsters as it had in Program #1, Series A, but that may also have been an aspect of its position in the program. After what many children called two "duds," LADY FISHBOURNE . . . was greeted with laughter.

[This program was prepared by the Media Center for Children. See page 40 for program notes.]

Program #6: Cheetahs, Camels & Zlateh the Goat - 9 March 1980

CHEETAH by Peter & Jane Chermayeff 11 minutes; nonverbal; liveaction 1972/USA (Encyclopedia Britannica)
ISY BOUKIR by Nancy Graves 20 minutes; nonverbal; liveaction 1970/USA (Serious Business)
PORTRAIT OF A HORSE by Witold Giersz 8 minutes; nonverbal; paint animation 1967/Poland (Not in distribution)
ZLATEH THE GOAT by Gene Deitch 20 minutes; liveaction 1973/Czechoslovakia (Weston Woods Studios)

Comments: ISY BOUKIR was, without question, the most successful film of Series C. I had fallen in love with it when I screened it at the American Federation of Arts, and it was perhaps as much to test my own rapport with my audience that I took the risk of booking it in this series. Nancy Graves hardly had children in mind when she made the film by placing a camera on a tripod near a camel watering hole. Camels may be hits at the zoo, but children had never seen —nor heard—them so realistically. Most of the audience came to see ZLATEH THE GOAT which was shown at the museum for the third time; it is a guaranteed crowd pleaser. Still, ISY BOUKIR received as close to a standing ovation as any film ever screened for children at The Saint Louis Art Museum.

Program #7: Mime at the Museum - 16 March 1980

A ROUND FEELING by Kathleen Laughlin 5 minutes; liveaction 1974/USA (Serious Business)
CLOWN FACE by Charles & Ray Eames 16 minutes; nonverbal; liveaction 1976/USA (Pyramid Films)
KEITH by Frank Moynihan 10 minutes; nonverbal; liveaction 1973/USA (Billy Budd Films, New York NY)
THE MORNING SPIDER by Claude Chagrin 22 minutes; nonverbal; liveaction 1976/USA (Pyramid Films)

Comments: I booked this program during a weekend when the museum was sponsoring a major mime festival. With the chance to see mimes in action on stage and on the street, their creations on film, however imaginative, seemed rather flat.

Program #8: Fancy Footwork - 23 March 1980

WALKING by Ryan Larkin 5 minutes; nonverbal; animation 1968/Canada (Creative Film Society, Reseda CA; Learning Corporation of America)
DANCE ON A MAY DAY by John Avildsen 12 minutes; liveaction 1977/USA (Learning Corporation of America)
FANCY FOOTWORK by WBGH-TV 9 minutes; liveaction 1977/USA (Films Incorporated)
THE TAP DANCE KID by Barbara Grant 30 minutes; liveaction 1979/USA (Learning Corporation of America)

Comments: THE TAP DANCE KID was the clear favorite of this program although it was longer than DANCE ON A MAY DAY, and had some slow sequences. The probable reason for the greater audience response for THE TAP DANCE KID was its narrative structure. In programming my short film packages, I always tried to include both narrative and non-narrative films. Narrative films were important for general audience appeal; non-narrative films were included as esthetic experiences whereby viewers' visual perceptions could be expanded—the ultimate task of an effective art museum program.

The Saint Louis Art Museum, Series D

Screenings took place on Sundays, at 1:30pm and again at 3:00pm.

Program #1: Dan Bailey, Visiting Filmmaker - 30 November 1981

SQUIGGLE by Dan Bailey 6 minutes; b&w; nonverbal; liveaction & animation 1971/USA (Dan Bailey Films)
THE LATE GREAT AMERICAN PICNIC by Dan Bailey 6 minutes; nonverbal; liveaction 1978/USA (Dan Bailey Films)
A QUEST by Dan Bailey 8 minutes; nonverbal; liveaction 1980/USA (Dan Bailey Films)

Comments: SQUIGGLE and THE LATE GREAT AMERICAN PICNIC were given rapt attention by both audiences who viewed it, and visiting filmmaker Dan Bailey responded to an avalanche of questions about his techniques. A QUEST seemed, however, to be something of a letdown; in contrast to the other two films, it seemed a bit fussy. I might add that adults probably appreciated THE LATE GREAT AMERICAN PICNIC as much as any film in the series.

Program #2: Behind the Scenes at the Peking Circus - 7 December 1980

CONEY by Frank & Caroline Mouris 5 minutes; animation 1975/USA (Phoenix Films)
BEHIND THE SCENES AT THE PEKING CIRCUS by Joris Ivens 16 minutes; liveaction 1978/China and France (Cinema Perspectives, New York NY)
CAMEL CAPERS by Ivan Renc 8 minutes; animation 1978/Czechoslovakia (Phoenix Films)
KELLY by Tanya Hart 10 minutes; liveaction 1976/USA (Indiana University, Audio-Visual Center, Bloomington IN)

Comments: Never were so many "ohs" and "ahs" heard in the museum's auditorium than during the screening of BEHIND THE SCENES AT THE PEKING CIRCUS. Both children and parents urged that it be shown again on another occasion. Because of this film, KELLY did not get a fair viewing; it would have been better to show it prior to PEKING CIRCUS. CAMEL CAPERS was enjoyed but would have been better as the closing film.

CONEY moved too fast for young children. This was an instance when I overlooked the practical need of having an opening film to help children settle into the program. Another opening would have been better.

Program #3: If Wishes Wore Wings - 14 December 1980

THE WISH PHONE by Adolph Bjorn 9 minutes; animation 1978/Czechoslovakia (Phoenix Films)
THE GOOD OMEN by Bill Daughton 13 minutes; animation 1977/USA (Phoenix Films)
THE SWIMMING POOL by Bruno Bozzetto 7 minutes; animation 1977/Italy (Films Incorporated)
THE SEVEN WISHES OF JOANNA PEABODY by Stephen Foreman 29 minutes; liveaction 1978/USA (Learning Corporation of America)

Comments: THE WISH PHONE and THE SWIMMING POOL drew considerable laughter from both children and adults. THE GOOD OMEN was very much appreciated by adults, but it never seemed to capture the attention of the children. THE SEVEN WISHES OF JOANNA PEABODY was the favorite of the four; the gimmick around which it is structured resonated with children and they responded to it with energetic applause.

Program #4: Christmas Gifts and Giving - 21 December 1980

A SPECIAL TRADE by Ron Underwood 17 minutes; liveaction 1979/USA (Barr Films)
THE MAGIC TREE by Gerald McDermoit 10 minutes; animation 1970/USA (Texture Films)
JACK-A-BOY by Carl Colby 30 minutes; liveaction 1980/USA (Phoenix Films)

Comments: Neither A SPECIAL TRADE nor THE MAGIC TREE succeeded in totally capturing the audience; there was considerable chatter and little applause. This made me quite nervous because of the chance I took with JACK-A-BOY which was made for older audiences than the ones present for the screenings. A few younger children did "go to the bathroom" for the first few minutes of the film, but by the time it became apparent that Jack-A-Boy was going to die, it would have been impossible to move *any* child of *any age* — they were so riveted to the narrative line of the film. There was little applause, but there were many comments from children and parents about how beautiful the film was.

Program #5: Dinosaurs, Wolves & Ponies All in a Row - 28 December 1980

IT'S SO NICE TO HAVE A WOLF AROUND THE HOUSE by Paul Fierlinger 12 minutes; animation 1978/USA (Learning Corporation of America)
DINOSAUR by Will Vinton 14 minutes; animation 1979/USA (Pyramid Films)
THE PONIES OF MIKAELENGI by Gary Templeton 25 minutes; liveaction 1979/USA (Phoenix Films)

Comments: All three films were equally successful with the largest audience for any program in Series D. All films drew considerable applause. THE PONIES... held audience interest even in the middle sections which were very slow.

Program #6: A New Year for Native Americans - 4 January 1981

KEVIN ALEC by Beverly Shaffer 16 minutes; liveaction 1976/Canada (Media Guild, San Diego CA)
THREE STONE BLADES by Orville & Dorothy Goldner 16 minutes; liveaction 1971/USA (International Film Bureau, Chicago IL)
MARIA OF THE PUEBLOS by Maurice Prather 15 minutes; liveaction 1971/USA (Coronet Films, Chicago IL)

Comments: KEVIN ALEC and THREE STONE BLADES drew considerable comment and applause. MARIA OF THE PUEBLOS, in comparison, was not favorably received. Young children went to the bathroom in droves, but older girls were appreciative of the film and, for their sake, I was pleased to have included it.

Program #7: The Girls Go Gung-Ho - 11 January 1981

LITTLE RED RIDING HOOD by David Sonnenschein 17 minutes; liveaction 1979/USA (Serious Business)
SHOESHINE GIRL by Peter Barton 25 minutes; liveaction 1980/USA (Learning Corporation of America)

Comments: LITTLE RED RIDING HOOD used Balinese-style masks and prompted a lot of questions. Booking SHOESHINE GIRL was a risk since it was intended for audiences older than those which attended film programs at the museum. It seemed, however, that audiences identified with the shoeshine girl.

Program #8: Film Previews - 18 January 1981

THE SORCERER'S APPRENTICE by Peter Sander 27 minutes; animation 1980/USA (Pyramid Films)
FIREWORKS by Harry Dawson 8 minutes; liveaction 1979/USA (Serious Business)

Comments: This program was hastily assembled from films I had on hand for review when the planned program—*The Movies from Making Animation to Make-up Artistry*—did not arrive on time for exhibition. (See my analysis of Series D.) THE SORCERER'S APPRENTICE was only politely received, but FIREWORKS was a great success. It was probably the most enjoyed film of the entire series! Part of its success may have been due to the fact that Saint Louis is nationally famous for its July Fourth fireworks display over the Mississippi River; seeing how fireworks were set off was of special interest to my audience. In addition, I believe that FIREWORKS is one of the most dynamic process-documentaries available—on a par with FRENCH LUNCH. It was, in any case, a most appropriate way to end the series. After seeing it, more children than in five previous years of programming asked when the next film series was scheduled. What a way to ignite cinematic sparks!

Judson, continued from page 20

Once Upon a Time, I—22 & 23 July 1981

SLEEPING BEAUTY, BRIAR ROSE by Katja Georgi 15 minutes; puppet animation 1970/West Germany (Phoenix Films)
ANANSI THE SPIDER by Gerald McDermott 10 minutes; animation 1969/USA (Texture Films)
THE FROG KING OR FAITHFUL HENRY by Tom Davenport 15 minutes; liveaction 1980/USA (Davenport Films, Delaplane VA)
THE CATERPILLAR AND THE WILD ANIMALS by Gerald Baldwin 7 minutes; animation 1969/USA (American Education Films, Beverly Hills CA)
THE FISHERMAN AND HIS WIFE by Sam Weiss 10 minutes; animation 1977/USA (Churchill Films, Los Angeles CA)

Once Upon a Time, II—29 & 30 July 1981

THE FABLE OF HE AND SHE by Eliot Noyes, Jr. 11 minutes; clay animation 1974/USA (Learning Corporation of America)
THE UGLY DUCKLING by Gene Deitch 15 minutes; animation 1976/Czechoslovakia (Weston Woods Studios)
THE EMPEROR'S OBLONG PANCAKE by Fine Art Films 6 minutes; animation 1964/USA (AIMS Instructional Media)
THE MAGIC PEAR TREE by Alfred Wallace & Wan-go Weng 10 minutes; shadow puppet animation 1970/USA (Texture Films)
A STORY, A STORY by Gene Deitch 10 minutes; animation 1973/Czechoslovakia (Weston Woods Studios)

Outer Space Zoom—5 & 6 August 1981

A VISIT FROM SPACE by Zlatko Grgic 11 minutes; nonverbal; animation 1961/USA (Samu Productions, East Brunswick NJ)
CRYSTALS by Herbert Loebel 6 minutes; nonverbal; time-lapse microphotography 1958/USA (Pyramid Films)
MOONBIRD by Faith & John Hubley 10 minutes; animation 1970/USA (Films Incorporated)
ORB by Larry Jordan 5 minutes; cutout animation 1972/USA (Canyon Cinema, San Francisco CA)
SPACEBOURNE by Philip Dauber 14 minutes; nonverbal; liveaction 1977/USA (Pyramid Films)

Lions & Unicorns: Beasties Big & Small—12 & 13 August 1981

FREDERICK by Leo Lionni & Giulio Gianini 6 minutes; animation 1971/Italy (Italtoons Corporation)
BIG HORN by Bill Schmalz 10 minutes; liveaction; nonverbal; 1970/Canada (National Film Board of Canada)
THE BEAST OF MONSIEUR RACINE by Gene Deitch 9 minutes; animation 1975/Czechoslovakia (Weston Woods Studios)
CURL UP SMALL by John Korty 7 minutes; animation 1968/USA (Sterling Educational Films, New York NY)
CHEETAH by Peter & Jane Chermayeff 11 minutes; liveaction; nonverbal 1972/USA (Encyclopedia Britannica Educational Films)
BALTHAZAR THE LION by Christa Kozik 12 minutes; nonverbal; object animation (Wombat Productions)

Sponsored by the Central Children's Room, Carnegie Library, and by the Film Section and the Children's Room of the Museum of Art, Carnegie Institute.
Funded in part by the National Endowment for the Arts and the Pennsylvania Council on the Arts.

American
Museum of
Natural
History
Central Park West at 79th Street
Family Film Festival
Programmed by the Media Center for Children.
One hour programs
Thursday December 27
1:30 p.m. & 3:00 p.m.
ANIMAL STORIES
Friday December 28
1:30 p.m. & 3:00 p.m.
NATIVE AMERICANS
Saturday December 29
1:30 p.m. & 3:00 p.m.
FIRE, WATER & U.F.O.'S
There is a pay-what-you-wish admission fee to the Museum, but no additional charge for this program.

Festival Poster for MCC-programmed exhibition in 1979.

large audience exhibitions

by maureen gaffney

Since 1979, the Media Center for Children (MCC) has programmed four film exhibitions at the American Museum of Natural History. Two were scheduled in 1979—one in February, another in December; the others were in 1981, again in February and December. All four programs were exhibited in the main auditorium of the museum—a large shell-shaped auditorium which seats 735 and, if the balcony is open, can accomodate 1,000. All were supported by public funds from the New York State Council on the Arts.

In the course of planning and organizing the screenings, and of working with the Special Projects and Education staff at the museum, we learned a lot about how to promote programs and when to schedule screenings. Thus, in this article, I would like to share some of what we learned about those as well as other aspects of programming in working at the museum. Before doing that, however, I ought to provide some details about our two earlier programs.

Background

In 1975, when the Media Center for Children (known as the Children's Film Theater) was still part of the Center for Understanding Media, Gerry Laybourne and I approached the education department of the Metropolitan Museum of Art and asked if we could offer a children's film festival in the Junior Museum. Staff at the museum were enthusiastic about our proposal and suggested the week of Easter vacation as a good time to offer such a series. With this in mind, we programmed five separate screenings, did the corresponding program notes, and arrived on Monday—the first day of the screenings—with the films in hand. Unfortunately, only fifteen people came to the screening. Attendance was much the same for the rest of the week. What we had failed to take into account, since we assumed the museum would do it and the museum assumed we would do it, was promotion. Not only was attendance poor, but the programs—being our first attempt—were not memorable; and fine spring weather did nothing to coax an audience indoors. Although it was a costly lesson in terms of time and effort, we learned the hard way about the need for promotion.

Our next attempt at a children's film festival was much more successful. In the spring of 1977, with the Media Center now incorporated as an entity unto itself, I approached the 92nd Street Y, an organization with an excellent, ongoing series of concerts and other cultural activities. The Y decided on a mid-winter festival for families between Monday, December 26th and Friday, December 30th. Two screenings were scheduled daily at 11:00am and 1:00pm, during the week between Christmas and New Year.

Having learned something about programming from our experience at the Met, I pulled together much better programs for the 92nd Street Y. Everything seemed to be going smoothly; the Y developed a good looking flyer with the help of its ad agency and did the right sort of press releases through its outstanding publicity department.

There were only two problems. One was that, due to other pressures, the promotional flyer for "Films Kids Like at the Y" did not go out until November; it should have gone out at the beginning of September to the families, schools, and daycare groups on the Y's extensive and well-maintained mailing list. The other problem was the titling for two programs.

Titles, following the exhibition order, were: *In a Pickle*, *Musical Fancies*, *Chills and Thrills*, *Animal Stories*, and *Neat Solutions*. Attendance for each of the programs was a barometer for how successfully the titles worked. *Musical Fancies* (which featured Maurice Sendak's REALLY ROSIE as well as THE CONCERT, THE FOOLISH FROG, and SKATER DATER) attracted a very large audience of very young children. *Chills and Thrills* (including GOOD GRIEF, THE CASE OF THE ELEVATOR DUCK, THE FURTHER ADVENTURES OF UNCLE SAM, HANSEL & GRETEL: AN APPALACHIAN VERSION, and SUPERMAN) attracted a larger audience of slightly older children—namely six- to ten-year-olds. *Animal Stories* (BIRTH OF THE BIG MAMOO, CHEETAH, MORNING ZOO, WHAZZAT?, ME AND YOU KANGAROO, and SNOW MONKEYS OF JAPAN) attracted the largest audience for both screenings and had the broadest age range.

Although programs on Monday and Friday (which were too close to the holiday weekends) included equally wonderful films, their titles were disastrous and attendance was extremely low! In my mind, I thought they described children who got "in a pickle" and out (but nobody knew what a "pickle" was) and children who got into trouble and furnished their own "neat solutions." Dumb titles if ever there were any! *Clever Kids* would have been more to the point and could have worked for either or both programs. Films for *In a Pickle* included KICK ME, THE BEAR & THE MOUSE, TCHOU TCHOU, THE MARBLE, CECILY, and TALEB & HIS LAMB; *Neat Solutions* included ZEBRAS, FREDERICK, SOPHIE, GERALD McBOING BOING, HOUSEMOVING, and ZLATEH THE GOAT.

Even though our promotion read "Films Kids Like: A Festival for Children Ages 6-12," people brought two- and three-year-olds. When ushers attempted to stop them at the door, indicating that the program might not be appropriate for children so young, parents' typical reply was: "My kid watches TV all the time; you can't tell me s/he won't enjoy these films!" Apparently, everyone has a precocious child!

As a result of the Y screenings, I drew several conclusions. *One* was that promotion had to go out in sufficient time and to a sufficiently large number of people to get an audience. *Two* was that people would not flock to a film program at Christmas-time the way they would to a live performance, such as the Paper Bag Players or "The Nutcracker Suite"; attendance was reasonable—ranging from 150 to 700 per screening (always larger for the afternoon matinee), but we did not fill the 900-seat auditorium as we had hoped to. *Three* was that no matter what your promotion said, pre-school children were going to come to a children's film program, so they had to be considered in programming. *Four* was that program titles must be concrete and highly communicative—too cute, vague, or esoteric titles are doomed to fail. And *five* was that since morning screenings were not well attended, afternoon was a better time for New Yorkers.

The 1979 Family Film Festival

In the fall of 1978, I approached Flo Stone at the American Museum of Natural History. I wanted to know if the museum would be interested in allowing the Media Center to present a festival of films for children and families. Since we did not plan to charge admission, the museum agreed to donate the auditorium and the projectionist, as well as to prepare and print a flyer announcing the screening and to publicize it in *The Rotunda*.

I chose the museum because its auditorium is one of the most perfect theaters for families ever designed: located on the main floor and easy to get to, it has three seating areas with four aisles which make it possible for people to move quickly in and out; the floor is banked, making viewing possible for young children; it has footlights all along the aisles which facilitate coming and going and make the room less threatening to young children. Not only does the auditorium have drinking fountains in the back, there are also two large rest-rooms (located down a flight of stairs, but with no need to go out of the auditorium itself). The projection facilities are excellent, the screen is vast, and the projectionist is professional. And, as icing on the cake, security guards are very friendly, and very responsive to children—as they are, generally, throughout the museum. Best of all, the price of admission was right for insuring a full house! While the Y needed to ask for a $1.50 contribution to cover various costs, the museum was charging no special admission and non-members could enter the museum—and the screenings—by paying what they wished. Contributions of a quarter were not disdained!

I planned the February 18th, 1979, festival to be a one-day, block-buster screening in conjunction with an MCC seminar on programming. In promoting the festival, I used the sign-up list we kept from the 92nd Street Y screenings and developed a mailing list of all the schools, libraries, and publications in the city. Then, in January, we mailed out several thousand flyers (ones the museum had printed) announcing the festival, and hired "snipers" to hang posters in bookstores, dry cleaners, and construction sites near the museum or in areas with a dense family population. In addition, the museum circulated flyers internally, leaving them near the entrances, and listed the screening in their membership calendar. To top it all off, a write-up about MCC and the screenings appeared in the Sunday, January 7th, *New York Times*.

On Sunday, February 18th, we had a full house. Many people stayed for the entire series, although there was some turnover, particularly with younger children, between the different segments. We had over 1,800 people in all, despite bitter cold weather. The three-day Washington's Birthday weekend is the museum's busiest weekend of the year; apparently people are eager to get out of houses and apartments to avoid "cabin fever" on a long, mid-winter weekend. Many sat, with down jackets and leggings in disarray everywhere, enthralled with the filmmakers and the films, from 1:00pm until 4:45pm. We were, however, playing things very close; the next morning New York City had thirteen inches of snow, and I am not sure that had the snow come the day before we would have had even a third of our audience.

There were three different programs. The first, at 1:00pm, called *Animation Delights*, was hosted by filmmakers John Canemaker and Kit Laybourne, who also helped select films for that program. The second, at 2:15pm, called *Extraordinary Stories*, was hosted by filmmakers Tom Davenport and Eli Noyes. The third program, *Outstanding Documentaries*, at 3:30pm, was hosted by filmmakers Jane and Peter Chermayeff and Beverly Shaffer.

Those programs were, with slight changes, made into the A Circuit which is described in another article in this issue. For that reason, I will not give details about the films; I have, however, reproduced the museum's flyer copy as an example of how to extract essential information from a program and make it manageable as promotion.

Animation Delights

GERTIE THE DINOSAUR
An animation classic made in 1909 by Winsor McCay.

WHAT'AT?
A colorful mystery adventure involving six changeable clay creatures.

SAND
Caroline Leaf's arresting adaptation of "Peter and the Wolf," wordlessly animated in sand.

41 BARKS
Eli Noyes' whimsical "sampler" of dogs.

TAXI
The essence of a taxi driver's day, pixillated via stop-motion photography over a one-year period.

Extraordinary Stories

CECILY
A modern day fairytale from Czechoslovakia.

BAD DOG
Eli Noyes' wordless story about life in Manhattan from a dog's point of view.

HANSEL & GRETEL, AN APPALACHIAN VERSION
Tom Davenport's gripping liveaction version of the classic Grimm Brothers folktale.

THE FABLE OF HE AND SHE
Clay animation by Eli Noyes—a tongue-in-cheek anthropological study of an unusual island.

LE POULET
Claude Berri's delightful French farce about a boy who goes to great lengths to get a pet.

Outstanding Documentaries

UNDERCURRENTS
Robin Lehman's exploration of the ocean depths.

KEVIN ALEC
Beverly Shaffer's portrait of a young contemporary Canadian Indian.

NIGHT PEOPLE'S DAY
Bob Kurtz shows us some of the people who work at night in a highly visual documentation with an unusual soundtrack.

CHEETAH
Peter and Jane Chermayeff's eloquent look at a day in the life of cheetahs on the Serengeti Plains in Tanzania.

TRIKFILM III
By whimsically combining process and product, George Griffin documents the art of animation.

In discussing our target audience with Flo Stone prior to the screening, she stated, quite firmly, that the museum would not allow an age restriction since, in their experience, infants and toddlers were going to come regardless of what a flyer said. That age group formed a great portion of their audience, and the museum had no intention of keeping them out. Thus, in the audience, we did indeed have babes in arms; some infants even had their diapers changed in the aisles during the course of the screening and nobody seemed to mind. It was a wonderful and exciting experience to see this great body of people of all ages and walks of life amiably sitting and enjoying the festival.

As a whole, the three programs worked quite well. Unfortunately, George Griffin's delightful animation, TRIKFILM III, suffered from being last in the viewing marathon—as well as being last in *Outstanding Documentaries*; were I to do it over, I would place his

film earlier in the program. *Extraordinary Stories* worked best as a unit. In my eagerness to include—and celebrate—as many good animations as possible, I screened too many (ten) films in *Animation Delights*. In retrospect, I would either shorten the program's running time by cutting, for example, the last three films, or restructure it to include fewer and longer animations.

The December 1979 Family Film Festival

Later in the year, the museum wanted to offer its members a Christmas screening for children; it booked three of MCC's circulating film programs—those that best related to its collections—for December 27th, 28th, and 29th. As before, the museum printed the flyer (below) and did promotion; MCC sniped posters and mailed

American Museum of Natural History

Central Park West at 79th Street

Family Film Festival

Thursday, December 27
Friday, December 28
Saturday, December 29
one hour programs
at 1:30 p.m. & 3:00 p.m. (repeat)

Auditorium 1st Floor

Programmed by the Children's Film Theater of the Media Center for Children.

Thursday, December 27
1:30 p.m. & 3:00 p.m.

ANIMAL STORIES

RUSSIAN ROOSTER
Animated adventures of a rooster.

THE WHITE HERON
A girl's love for nature conflicts with a young hunter's values.

OTTERS: CLOWNS OF THE SEA
A documentary on the tool-using sea otter.

TALEB AND HIS LAMB
A Bedouin folktale about a young shepherd.

Friday, December 28
1:30 p.m. & 3:00 p.m.

NATIVE AMERICANS

THE CREATION OF BIRDS
Animated version of a Micmac Indian tale.

KEVIN ALEC
A documentary about an eleven-year-old Fountain Indian.

NAVAJO RAIN CHANT
Landscape images transformed into Navajo designs.

MARIA OF THE PUEBLOS
A documentary on Maria Martinez and her pottery.

ARROW TO THE SUN
Animated Pueblo legend.

Saturday, December 29
1:30 p.m. & 3:00 p.m.

FIRE, WATER & U.F.O.'S

COLTER'S HELL
Geysers in Yellowstone Park in winter.

WHAT ON EARTH
An animated newsreel about life forms on planet Earth.

SQUIGGLE
A mystery that combines live action and animation.

FIRE
A forest transformed by fire in an unusual animation.

HARDWARE WARS
A live action spoof of STAR WARS.

FANTASY
Free-floating images from ancient and popular cultures.

There is a pay-what-you-wish admission fee to the Museum, but no additional charge for this program. 1979

For further information please call the Department of Education 873-1300 ext. 559 or 566.

flyers to our mailing list. As before, the program was promoted as a family film festival and MCC-developed program notes were handed out during the screening.

No filmmakers were present to introduce the films, so I acted as host to the series, introducing two films at a time so as not to pop up and down like a jack-in-the-box between every three-minute short. For instance, in the first program, *Animal Stories*, I introduced RUSSIAN ROOSTER (a wordless animation) and THE WHITE HERON (a liveaction story with words) together; then I introduced OTTERS: CLOWNS OF THE SEA and TALEB AND HIS LAMB. In the second program, I introduced THE CREATION OF BIRDS (a wordless animation) and KEVIN ALEC (a narrated documentary) when I welcomed the audience; I introduced NAVAJO RAIN CHANT (another wordless animation with no story) and MARIA OF THE PUEBLOS (another narrated documentary) together; then I introduced ARROW TO THE SUN (a wordless animated story). In the third program, *Fire, Water & U.F.O.'s*, I introduced COLTER'S HELL first (setting up this wordless nature study as something of a mystery since that sort of "hook" helps get an audience involved) along with WHAT ON EARTH. Next I introduced SQUIGGLE, which functioned very much like a puppet show (and delighted the audience), and FIRE, which clearly needed an introduction—besides being nonverbal and very unusual, it features a subject that could alarm parents if it were not explained. I closed the program by introducing HARDWARE WARS and FANTASY, the latter required an introduction because of its associative, improvisational structure and its lack of words. Usually, I introduced the second film (of each pair) first and ended my introduction by discussing the film the audience would see next.

Spoiled by our great success in February, we were actually disappointed with an average attendance of 585 per screening. Although in retrospect, an overall attendance figure of 3,500 is nothing to sneer at, everything is relative. As you can imagine, it was much more exciting to do a program and have the museum's auditorium filled to overflowing than to have it half-filled.

The February 1981 Family Film Festival

Because of the vast difference in attendance per screening between the two 1979 festivals, we moved back to a February date. Thus, in 1981, we offered one program on Washington's Birthday, Monday, February 16th, at 1:00pm and 3:00pm. 1,600 people came—an average of 800 per screening.

Unfortunately for me (since I love to see the ocean of bodies in the museum's auditorium—a tangible reward after the work of planning and promoting the program), I had to be out of town on the day of the screening. So, Merrill Lee Fuchs, Research Director at MCC, introduced the films. She began by welcoming people to the screening and explained that all the films had been successfully [illegible]ed with children. Then she described the "geography" (i.e., where drinking fountains and restrooms were located), and reminded people about the sign-up sheets at the exits.

The program ran for about seventy-five minutes, a bit longer than usual. (See program notes below.) Merrill Lee explained that there would be five films—the first three would be great for everyone; the last two might appeal more to older kids. Then, because CHEECHAKO'S FIRST DAY (the title listed first in our program notes) had not arrived, Merrill Lee explained she would substitute LION by Peter and Jane Chermayeff (an eleven-minute, nonverbal liveaction distributed by Encyclopedia Britannica). "From the hot plains of Africa, we will go to the cool, dark depths of a coral sea to look at some underwater creatures in Robin Lehman's SEE."

When the lights came up again, Merrill Lee summarized the films, saying they were both about animal families, then launched into an ironic and playful introduction to the third film: "Now for a complete change of pace, we'll look at a film about a human family." Relating the subject to the museum's collection, which includes artifacts in the areas of natural history, animals, and anthropology, she continued: "Anthropology is the study of people, so it is fitting that the next film, OH BROTHER, MY BROTHER, be about people—particularly children who are paragons of virtue and good behavior. Really . . . they behave perfectly *all* the time!" One of the beauties of the film is that it shows both sides of the sibling relationship—love and anger, affection and competition, tenderness and aggressiveness. The Lowells—the filmmaker-parents and their sons (the subjects of the film)—were present; Merrill Lee mentioned this and said the Lowells would be glad to talk to anyone who was interested after the program ended.

Reiterating her earlier warning about the appropriateness of the two halves of the program, Merrill Lee introduced the next two films. "The first three films were light; the mood of the next two is serious[1] and more demanding of viewers. There are a few tense, tough moments in each. PERILS OF PRISCILLA documents the adventures of a cat, from the cat's point of view, with hardly any words. It is something of a warning to take care of your pets. THE WOLF AND THE WHITETAIL is about the interrelationship of wolves and deer in the Western United States. The opposite of the Walt Disney right-to-the-finish image, it presents a picture of ecological balance. I think you will gain a new understanding of wolves and find that they can be as appealing as any puppy or pet dog; but, I must warn you, this is a true documentary of the life-cycle—and death—of deer and wolves. It is, however, handled quite sensitively by the filmmaker."

The program as a whole was very well-received. People were intent during LION and agape at SEE. OH BROTHER, MY BROTHER was a big hit—everyone laughed all the while it was on. As we had anticipated, the audience was tensely hushed during THE PERILS OF PRISCILLA and very quiet during THE WOLF AND THE WHITETAIL. A number of eight- and nine-year-olds approached Merrill Lee after the program ended to say that THE WOLF AND THE WHITETAIL was the best film they had ever seen. And, not surprisingly, there were one or two complaints about not showing CHEECHAKO'S FIRST DAY (which would have been a perfect "baby film").

Program Notes

CHEECHAKO'S FIRST DAY by Derek Muirden 8 minutes; color; liveaction; narrated 1978/USA (Encyclopedia Britannica Educational Corporation, Chicago IL)
The portrait of a four-month-old polar bear's first venture into the public eye in the Oregon Zoo. A tender and effective film for children from three up.

SEE by Robin Lehman 13 minutes; color; liveaction; nonverbal in effect 1975/USA (Phoenix Films, New York NY)
A close-up examination of wonderful and varied undersea creatures, this exquisite film takes a look at creatures mundane (hermit crabs) and exotic. A delight for people of all ages.

OH BROTHER, MY BROTHER by Carol & Ross Lowell 14 minutes; color; liveaction; dialogue & narration 1979/USA (Pyramid Films, Santa Monica CA)
A delightful and poignant portrait of two brothers and the give and take of their relationship. It appeals to both children and adults.

THE PERILS OF PRISCILLA by Carroll Ballard 14 minutes; color; liveaction; nonverbal 1979/USA (Churchill Films, Los Angeles CA)
Modeled after silent movie serial adventures, this is the saga of a domestic cat, from the point of view of the cat. The film was made by the director of the commerical feature, THE BLACK STALLION. Great for children over five, but the ending requires discussion.

THE WOLF AND THE WHITETAIL by Marty Stouffer 26 minutes; color; liveaction; narration 1979/USA (Marty Stouffer Productions, Denver CO)
A stunningly shot, sensitive documentary which juxtaposes the growth of timber wolf pups and whitetail deer fawns. With great sympathy, this film explores their interaction in the environment and their predator/prey relationship. An outstanding animal study for adults and children over seven.

The December 1981 Family Film Festival

Our three previous programs at the museum had been promoted as "Family Film Festivals," but because of some misunderstanding the museum thought we wanted this one billed as a "Films Kids Like Festival" and promoted it that way on their flyer. Unfortunately, this did not work in our favor and we got a younger audience than ever.

Although we preferred a February date, we offered these programs in December because the museum wanted a Christmas event for members' children, and the auditorium was not available in February. Keeping the museum's objectives in mind, we developed an animal program (a subject the museum had particularly requested) and one about food; *Bestiary* and *The Staff of Life* were their titles. Exhibition times and dates, program running times, funding credits, and a notation that all films are in color were included in the following program notes, but are deleted here to conserve space.

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[1] A serious tone would have been difficult during a "holiday" program because of audience expectation of some sort of joyful celebration.

Bestiary: A Collection of Animal Films

> *"The bestiaries of medieval Europe were special guide books to the animal kingdom, compounded equally of fact, rumor, and faith. For the uneducated, who could not read Latin, there were marvelous illustrations showing the diverse animals of the world, both familiar and strange, in characteristic attitudes. For the educated, the bestiary presumed to describe each creature's anatomy, habitat, and personality structure, and appended to the description was a didactic discourse pointing out the human traits the animal exemplified."*
>
> —An American Bestiary, *by Mary Sayre Haverstock*

ANIMAL MOVIE by Grant Munro & Ron Tunis 10 minutes; nonverbal; line animation 1966/Canada (National Film Board of Canada, New York NY)
Animals move in different ways, with different rhythms, as an energetic young human discovers when s/he tries to keep pace with a menagerie of beasts.

THE FROG KING OR FAITHFUL HENRY by Tom Davenport 15 minutes; liveaction 1980/USA (Davenport Films, Delaplane VA)
Set on a "robber baron" estate in Virginia at the turn of the century, this version of the Grimm folktale is about an amphibian that changes in a most unique manner.

DINOSAUR by Jorge Preloran 17 minutes; liveaction 1979/USA (Phoenix Films, New York NY)
A scientist and a sculptor become detectives in this documentary about the prehistoric beasts which left interesting clues as to what they looked like.

FLAT FLIP FLIES STRAIGHT by Dallas Garred 4 minutes; nonverbal; liveaction 1970/USA (Films Incorporated, Wilmette IL)
Edited to Wagner's "The Ride of the Valkyries," this is the lyrical celebration of a boy and a canine with a taste for frisbees.

SNOW MONKEYS OF JAPAN by John La Point & N. Kurita 8 minutes; liveaction 1974/Canada (AIMS Instructional Media, Glendale CA)
An interesting portrait of some unusual simians—and a paean to the pleasures of hot springs.

The Staff of Life: Chicken Soup, Grits, Peanut Butter & Jelly, Cakes & Cookies, Salmon, and So Forth!

CHICKEN SOUP WITH RICE by Maurice Sendak 5 minutes; animation; song 1975/USA (Weston Woods Studios, Weston CT)
An upbeat production (or concoction) based on Sendak's own book, this is an homage to chicken soup, Broadway musicals, and seasonal calendars.

JARASLAWA by DeeDee Halleck 10 minutes; liveaction 1974/USA (DeeDee Halleck Films, New York NY)
In this affectionate portrait, an elderly Ukrainian-American woman explains how she feels about baking some of her favorite recipes.

PEANUT BUTTER & JELLY by Eliot Noyes, Jr. 1 minute; nonverbal; pixillation & liveaction 1976/USA (Unifilm, New York NY)
The gastronomic delights of an American staple are taken to nutty extremes in this fast and zany short.

KODIAK ISLAND by David DeVries 16 minutes; liveaction 1974/USA (Time-Life Multimedia, Paramus NJ)
A beautifully shot slice-of-life which looks at the cycle of animal sustenance in Alaska during the summer. The film features the Alaskan brown bear, the bald eagle, and migrating salmon.

IT'S GRITS by Stanley Woodward 29 minutes; b&w; liveaction 1979/USA (Stanley Woodward Films, Huntsville AL)
The nitty-gritty about grits. Fact and feelings about this indigenous staple are uncovered in this catalog of comments, history, recipes and trivia.

NATURE MORTE AUX FRUITS by Maxi Cohen 2 minutes; nonverbal; cutout animation 1978/USA (Perspective Films, Chicago IL)
All creatures must eat to survive—a fact that is demonstrated in this droll and somehow classic feast. Still life paintings will never seem the same!

The animal program presented no problems although DINOSAUR went on too long for young children. In the second program, however, we were attempting something quite difficult in screening IT'S GRITS, a black and white documentary about hominy grits. The only way we felt it could succeed was if we discussed the food aspects of the other films. I introduced the first two: CHICKEN SOUP WITH RICE really needed no introduction; JARASLAWA did, so I explained its technique and said it was about a Ukrainian woman who made good food, including desserts. When JARASLAWA was over, I asked the audience what foods they had seen; children and some adults identified many things, sometimes incorrectly—for example, one thought a piroshki was a wonton (a Chinese dumpling). I introduced PEANUT BUTTER & JELLY and KODIAK ISLAND together, saying that the first one was fast and needed no explanation—emphasizing that it was *very fast* and if anyone blinked s/he might miss it; and KODIAK ISLAND was about the food chain in Alaska, where the brown bear, salmon, and bald eagle interact.

After these films, I introduced IT'S GRITS by asking if anyone knew what grits were—something I could not have done if it had been defined in our program notes. Children gave me wonderful explanations that ranged from accurate, to partially accurate, to wild and fanciful, to stabs in the dark—it was a very involving and participatory session. I repeated the correct ones and asked if anyone knew how to cook grits; a few people had suggestions. At that point, I mentioned that a Southern-born friend had sent me a recipe for grits (I had copies in hand); if anyone wanted one they could come and get it. The film began, with the filmmaker asking people on camera, "What's grits?"—an approach I had deliberately imitiated in my introduction—and several children came to my seat during the screening to pick up a recipe. Afterwards, many people requested copies, including some who had never before heard of grits. The program closed with NATURE MORTE AUX FRUITS, a two-minute animation that I introduced just before IT'S GRITS. I included it as a sort of dessert at the end of the program, although it seemed lost after such a long and involving film.

I am convinced that had someone not been there to personally introduce the film and, coincidentally, play on the audience's sense of polite behavior, people would have walked out at the beginning of IT'S GRITS—because it is black and white and a fairly low-key documentary, not your average movie fare. As it was, the film's down-home and good-humored tone delighted the audience! They not only stayed and enjoyed the film, many got turned-on to trying grits.

Attendance, as expected, was lower than it would have been in February. Each screening on Saturday, December 26th, averaged 250—our worst head count ever at the museum. It brought back memories of the December 26th screening at the Y—apparently, the day after Christmas is not an ideal time for attracting a large family audience. Sunday's attendance was better at 350 per screening. Unlike the day before when everyone who entered the museum seemed to be moving in slow motion, the Sunday crowd was livelier and more responsive to the films.

Passing It On

As I indicated when I began this article, my intention was to share with readers some of the things MCC learned in developing and implementing programs at the American Museum of Natural History. We learned a great deal! Now, I would like to summarize this in a checklist that, hopefully, will be of help to other programmers—even those outside of museums.

Planning Family Programs

- Work with your promotion and/or publicity department from the moment you conceive of doing the programs. Get the word out via handbills, posters, press releases, direct mail, calendar write-ups, and whatever other means are at your disposal. Make sure your promotion goes out *on time*. In New York, for example, if you are doing a Christmas program, promotional copy must be in to magazines and newspapers that run special holiday sections for children by mid-September.
- Specify your target audience. Despite the fact that they are "hard to get," children over eight years old will come to screenings—if you publicize them as *family festivals* (not children's festivals) and pick the correct time of day.

• Do some research to determine the best day(s) to offer screenings. Avoid scheduling programs too close to major holidays—particularly "family holidays" (when people with young children stay at home), or those that call families to the great outdoors. Schedule screenings when families would welcome an indoor away-from-home excursion. Remember that many families attend religious services on Saturday/Sunday mornings or early evenings.

• So that parents can call for information, include a phone number on all posters, flyers, etc.

• Consider audience readiness in planning programs and publicity. It is important that you reach youngsters and their parents on the right level, rather than missing the mark by over- or underestimating their sophistication. A program composed entirely of avant-garde works, for example, can be disastrous—particularly when your museum is just initiating family film programs. Begin with relatively easy, accessible programs to get your audience's "feet wet." You can up the ante by including more avant-garde works in subsequent programs.

• Realistically assess who your audience will be. Evidence from all across the country indicates that pre-school children will attend family film programs, so be prepared. If you must accomodate a wide range of ages, place "baby films"—works that appeal most to very young children—first so that pre-schoolers can leave satisfied after thirty or so minutes. Older children frequently enjoy the "baby films" if that is not *all* they get.

• Study your audience. Find out who they are—ages, ethnic groups, and socio-economic levels. Watch programs with them to learn what they like, what they don't like and what they are indifferent to. Please them, but don't just please them—challenge them as well! Learning who your audience is and what they will watch with interest is essential if you are to improve and develop your skills as a programmer. It is also essential if you want your audience to return.

• Cultivate your audience. Unless you have a completely captive audience, you must do something to get them to attend programs. It is easier to promote a program when you develop multi-week series or year-round programs; it is an up-hill grind with little payoff to offer a one-shot program (unless you draw from a large population pool and can fill a 1,000-seat hall).

• Relate your programs to the museum's collection or to its reason for being. An art museum will be much more interested in film as an art form (as the Whitney Museum and the Museum of Modern Art in New York are) than a natural history museum or an historical house.

• Programs should represent the best work in the area—at times including classic or historical shorts, such as pioneering animations or liveaction works. Silent and black and white films can be successfully (and inexpensively) incorporated into programs—it just takes a good sense of balance.

• Programs should celebrate the works of emerging artists as well as those who are better known. Maurice Sendak may bring in a crowd (although it will be a pre-school crowd), but so will local filmmakers—if promoted. Get one or more filmmakers to bring their works and speak at a screening (for a fee, naturally) and you will find that local artists are invaluable in exciting your public about film programs.

• Do not put too many shorts in one program. Seven films is the maximum—five or six is better.

• Select films that appeal to both children and adults.

• Choose a subject or theme for each program. Make program titles concrete. Communicate your programming objectives clearly. This requires more than program notes; programs must speak for themselves—notes merely supplement what is seen and heard.

• The setting, the tone of the program as a whole, the uniqueness and calibre of the works shown, and the degree of both challenge and familiarity should contribute to a *gestalt* that makes your program unlike any other motion picture experience your audience can get commercially or in other institutions such as schools and libraries.

• Vary the cinema menu—develop a smorgasbord, gourmet approach to programming. One of our most distressing cultural problems is the homogeneity of commercial media. What a loss of opportunity if museums—especially art museums—simply replicate television and commercial films in their offerings to children and families. You can avoid this, somewhat, if you vary the type of works in a program. Combine liveaction and different animation techniques, and alternate long and short works. Vary the program's tempo by integrating fast, slow, and medium-paced films. Include both narrative and non-narrative (or associative) works. You can easily mix story films, documentaries, and lyrical shorts, but take care not to have too many "catalogs" (associatively structured essays) in one program. Vary the levels of kinesthetic stimulation. You neither want to put your audience to sleep with a program of entirely meditative works, nor do you want to incite them to riot with a program of overstimulating, sensational shorts.

• Prepare and hand out program notes. Give enough of a description to entice people to stay but don't make it so long that parents can't read it quickly to the child who says "What's next?" As in a bibliography, program notes should include film title, filmmaker, running time, and any technical information you think helpful. We indicate when a film has no words (either silent or nonverbal), describe the type of animation or liveaction technique used, and mention when a film is black and white (since most films nowadays are in color). In addition, it is a good practice to list the name of the current distributor so that audience members who would like to use a film for their own ends can locate a print. Check with the Educational Film Library Association (EFLA) in New York at 212/246-4533 for the name and city of any film's current distributor. (If you use library films, do not list the library as the only source of a film; you will simply be giving them the headache of referring people to the distributor. Asterisk those films obtained from the library and credit it somewhere on the page, but place the distributor's name below the title—as you would the publisher of a book.)

• Humanize the medium—develop a relationship with your audience. You or someone on your staff should greet people at each screening, and act as emcee.

• Make sure the emcee prescreens everything (even if it's only the day before) so as to prepare the necessary introductory remarks. Remember to warn parents (who may want to protect their children) about anything that seems violent, scary, or otherwise upsetting; give viewers the option of leaving during that work. Playful interactions can help introduce potentially confusing ("experimental" or avant-garde) works, as well as works that are nonverbal or have no storyline. Naturally, the speaker must talk without condescension to children— the "Ding Dong School" approach is bound to fail.

• To avoid being disruptive, it is a good idea to introduce two films at a time. Find some common thread or contrast between each film in the pair when you introduce them.

• Be prepared for something to go wrong. Make sure the emcee is prepared to tell a story or provide some diversion in case a film breaks or a projector bulb dies. Give yourself enough leeway when booking films so that you can get a replacement if a film does not arrive on time. If you obtain films from a library, overbook films (i.e., if you plan to exhibit five works, order six). This is good insurance in case a print is not returned on time by the previous user, or if it's in such terrible condition that screening it would be worse than not. Do not publicize all your films; give the program a title and list a few works (the most easily describable ones)—this will allow you to switch films if necessary.

• Keep a sign-up list at auditorium entrances or exits. That way you can catch people who are not on your mailing list. Ask, in your introduction, that only one person from a family sign the list as they leave.

• Don't be afraid to take risks, but realize that you will not win them all. Don't be afraid to learn as you go—there is no other way to do it!

Helpful Reading

Linda Artel, "Films for Very Young Viewers." *Sightlines/Young Viewers* (Vol 11, No 3), Spring 1978.

L. Artel and S. Wengraf, "Programming Children's Films." *Film Library Quarterly* (Vol 7, No 3), 1974.

L. Blackaby, D. Georgakas and B. Margolis, "Publicizing the Event" and "Film Sources." *In Focus: A Guide to Using Films* (New York: Cine Information), 1980.

Susan Delson, "Hispanic Films, Hispanic Kids: A Report from Chicago." *Young Viewers* (Vol 3, No 1), Spring 1980.

Susan Delson, "Minority Kids: A Programming Dilemma." *Sightlines/Young Viewers* (Vol 11, No 4), Summer 1978.

Peter Feinstein, "Programming Independent Film." *Expanding Media*, edited by Deirdre Boyle (Phoenix: Oryx Press), 1977.

"Films in Museums." *Sightlines* (Vol 7, No 3) Winter 1973/74.

Gaffney and Laybourne, *What To Do When the Lights Go On*. (Phoenix: Oryx Press), 1981.

Dr. George Rehrauer, "Designing Film Programs." *The Film User's Handbook: A Basic Manual for Managing Library Film Services*. (New York: R.R. Bowker), 1975.

Julie Semkow, "Programming New Matinees." *Sightlines/Young Viewers* (Vol 11, No 4), Summer 1978.

"Water Lilies" by Claude Monet.

museum-library programs at the carnegie institute

by bay judson

On summer afternoons in 1980 and again in 1981, Carnegie Institute and Carnegie Library of Pittsburgh offered the *Summer Films and Activities Program* for children of all ages and their parents. Since 1895, Institute and Library have existed as one multi-faceted institution, housing under one roof a music hall, an art museum, a natural history museum, and the main branch of Carnegie Library of Pittsburgh. While still something of a nineteenth-century "palace of culture," a modern addition to the art museum provides galleries for both permanent and traveling exhibitions, as well as a large studio for children's art programs (the Children's Room), and a 200-seat theater.

The *Summer Films and Activities Program* was the collaborative brainchild of three Carnegie departments: the Children's Room and the Section of Film and Video of the Museum of Art, and the Children's Room of Carnegie Library. Its objectives were: to present a series of high quality films appealing to both adults and children; to make the museum's collections accessible to a broader, more diverse audience; and to promote awareness of children's literature and use of the library facilities.

The *Summer Films and Activities Program* took place at two o'clock on Wednesday and Thursday afternoons during July and August for five weeks in 1980 and for six weeks in 1981. Each two-hour program was organized around a theme and had three main components: a program of films screened in the Museum of Art theater, an arts activity in one of the museum galleries, and a handout of related books from the library. Film titles were printed on programs which included space after each listing for children and adults to write responses and reactions.

Films, art materials, and book lists were all free. 1980 program themes included *Circus Days, Crazy Machines, Underwater Worlds, Puppets Alive, Things That Fly,* and *Dragons & Dinosaurs. Dragons & Dinosaurs* was successfully repeated in 1981 with minor changes and several new themes were added: *Magic & Mystery, Once Upon a Time, Outer Space Zoom,* and *Lions & Unicorns.* Films were programmed by Barbara Burchuk Rabson, a children's media specialist, in collaboration with staff from the three cooperating departments. Since we were working within a limited budget, we borrowed free films from the library and from the small collection owned by the Children's Room of the Museum of Art (see listing at end of article). Additionally, several films were rented for each program.

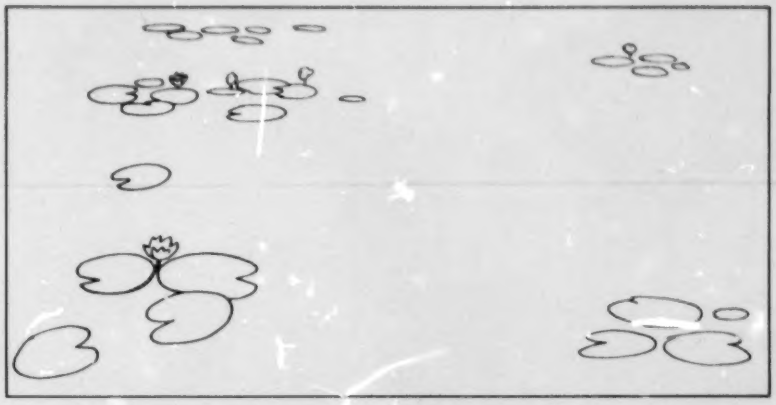
During a typical *Summer Films and Activities Program* children and adults viewed films for about an hour. Immediately following the screening, a museum teacher invited interested members of the audience to visit one of the museum's galleries to observe and discuss related works of art. The gallery discussions were planned to be brief and casual. The groups consisted of adults and young children ranging in age from infancy through ten; the majority of those who came were families with several children of different ages. Participants sat on the gallery floor with babies and toddlers in strollers. Crayons, pencils, and drawing activity sheets were distributed to everyone, including parents. Designed by musem teachers, each 8½x11" sheet contained a simple drawing idea connecting the films to a museum object. Both children and adults worked on their own sheets, and the activity lasted from twenty to thirty minutes. After the activity ended, lists of recommended books for different age levels were handed out to encourage follow-up trips to the library.

Underwater Worlds

During this program, audiences saw a variety of films exploring the theme of underwater life. Included were two animations: OCEANTICS, starring Felix the Cat, and SWIMMY, based on Leo Lionni's award-winning picture book, followed by a liveaction documentary, UNDERCURRENTS. The animations delighted the audience and, despite its length, UNDERCURRENTS was a big hit. This program included a variety of cinematic techniques and vastly different approaches to the program theme, something we hoped viewers would notice.

In the museum gallery the audience observed how a particular artist interpreted an aspect of the underwater theme. The drawing activity encouraged them to become artists themselves and to express their own versions of the same theme. One gallery group, for example, looked at "Water Lilies," a large painting by Claude Monet. The museum teacher called attention to the colors, shapes, and qualities of the painting, and discussed aspects of the films seen earlier. "How many blues, greens, and purples are used in this painting to show water? Where is the sky reflected on the surface of the pond? What kinds of underwater creatures could live beneath the lily pads?" Relevant activity sheets had several small lily pads placed

Activity sheet designed for Underwater Worlds *program suggests the Monet painting "Water Lilies." Participants were instructed to draw underwater creatures that could live in the pond depicted.*



within a large rectangle with the proportions of Monet's painting. Side-by-side, children and grown-ups sprawled on the floor and drew mermaid princesses, magical frogs, sharks, and even submarines on their activity sheets. As the session concluded, flyers listing library books such as *Swimmy* and *Creatures of the Deep* were handed out to participants. Many parents said they planned to get the recommended books from the library to read with their children.

Crazy Machines

This program opened with RED BALL EXPRESS, a fast-paced drawn-on-leader animation about a train. MOLE AND THE EGG, a Czechoslovakian animation which takes place in a factory, was young children's favorite, while parents unanimously praised A ROUND FEELING, admiring the film's unusual images of Ferris wheels and its pleasant, sleepy carousel music. MAGIC MACHINES, a documentary about a young artist who builds marvelous, one-of-a-kind kinetic sculptures from old machine parts, provoked varied responses: several parents thought it focused too much on the artist's personal philosophy, but children were fascinated by it. The program closed with a classic documentary, GLASS. The film's juxtaposition of machine-made with hand-blown glass was appreciated by all ages, as was its exquisite cinematography and clear presentation.

Films were selected so as to present a wide range of machines including cartoon fantasy machines, machines as art, and an assembly-line machine. The human realtionship to machines and the existence of non-utilitarian machines were issues which connected the films to the museum's collection of contemporary sculpture.

After the screening, children were instructed to search for a crazy machine in the museum's outdoor sculpture court. Using simple geometric shapes on the activity sheets as hints, they were able to locate "Cubi," an abstract, stainless steel sculpture by David Smith. After finding it, they were encouraged to create their own imaginary mechanical inventions by adding shapes to those printed on the activity sheet. Younger children had so many ideas that many used several sheets. In addition, many spontaneously made up sounds for their inventions and acted out movements. As before, children's books relating to the program theme were listed on flyers; suggested readings included *Homer Price* by Robert McCloskey and *The Sneetches* by Dr. Seuss.

Puppets Alive

The third program began with HANDS, a short black and white film in which human hands dance and perform in the manner of puppets. Subsequent films demonstrated different puppet techniques. Cardboard boxes were transformed into animated zoo animals in BALTHAZAR THE LION. Enormous cutout billboard images presented a zany, outdoor tableau in THE LATE GREAT AMERICAN PICNIC. CHANGES, CHANGES, a wordless animation, used a pair of wooden dolls and a set of colorful building blocks to tell a story about problem-solving; and THE MAGIC PEAR TREE, based on a Chinese folktale, was animated with authentic Chinese shadow puppets. CURIOUS MOUSE was about a lively mouse, formed by a cone of paper with the addition of eyes, ears, and tail, who enthusiastically explores all sorts of paintings.

All the films worked quite well because they were visually analagous to painting styles from Old Master portraits and landscapes to Pop and geometric abstraction. *Puppets Alive* was a sure-fire theme that we have since elaborated upon. Our goal in this program, however, was to expand the audience's awareness of what a puppet can be and of puppetry techniques in cinema as an introduction to museum portraits.

In walking from the theater into the gallery, children were asked to hide an imaginary curious mouse from the security guards. Once seated before a large portrait, they were encouraged to introduce their secret friends to the person in the painting. After reviewing all the different puppets seen in the films, the museum teacher asked participants to look carefully at the portraits and to imagine how they could change a portrait into a puppet. The activity sheet contained an oval shape suggesting the outline of a face; there was ample space around it to add bodies, legs, feet, arms, and hands. This simple format was the starting point for drawings of all kinds of puppets. Pre-schoolers usually added simple lines for arms and legs, while older children developed drawings containing details of the portraits. Children were allowed to use as many activity sheets as they wished; making several drawings also eliminated the need for erasers.

Evaluating the Program

In evaluating our first two *Summer Films and Activities Programs*, we found that some themes worked better than others, both in terms of the films that were available and the theme's effectiveness in connecting with museum objects and children's books.

A real strength of the program was that the films appealed to all ages; children were delighted by them—even ones they did not completely understand, and, with few exceptions, adults were equally engaged. Adults particularly enjoyed the variety of works and the tangible effect the films had in stimulating their children's imaginations.

The key to successfully programming films for such a range of ages was diversity. Conventional liveaction and animated works were, generally, most popular; unusual films, such as HANDS, THE LATE GREAT AMERICAN PICNIC, THE FABLE OF HE AND SHE, and CRYSTALS drew a more mixed response from the audience. Thus, in planning each week's program, it was important to include both "crowd-pleasers"—particularly the films based on well-known children's books—and one or two "difficult-but-worthwhile" films.

Most gallery discussions succeeded in helping participants discover that looking at paintings in the museum can be both enjoyable and educational; the most problematic aspect of the gallery experience was the activity sheet. Some were too much like coloring books, stimulating neat filling-in between the lines rather than individual expression. Others were overburdened with graphic detail, thus limiting the space in which participants could work. The best activity sheets provided a format and suggested a starting point that audiences were comfortable with and from which they could develop their own ideas.

One particularly successful activity sheet related the 1981 *Magic & Mystery* theme to "The Wreck," a Winslow Homer painting in the Museum of Art. The painting depicts a rescue party struggling over some sand dunes in a storm. The actual shipwreck, however, is not shown—and therein lies the mystery of the painting. Once participants had discovered the painting in the gallery, they were encour-

aged to imagine any sort of wreck and draw it on their activity sheets. This idea appealed to all ages and was flexible enough to encourage vivid illustrations by even very young children.

Another successful activity sheet from the 1981 series connected films about real and imaginary animals—from the *Lions & Unicorns* theme—with a hunt for animals on cathedrals, temples, and tombs in the Hall of Architecture. After the hunt, participants drew their own animals on the building sections depicted on the activity sheet. While this activity format worked well for all ages, it might have been even better if there had been more space on the sheets for the participants' own drawings.

An additional activity sheet for the *Lions & Unicorns* theme involved "The Heart of the World," Rene Magritte's painting of a human-like unicorn. A simple line drawing of Magritte's creature was placed on one side of the activity sheet and a large empty space was left on the other side where participants were invited to draw imaginary animals that might live with Magritte's fantasy creature.

In a significant increase from the previous year, gallery discussions and activity sheets became very popular in 1981. The number of people staying for this part of the program grew to approximately 100 parents and children each day. It became necessary to divide them into smaller groups and to provide extra staff to serve as museum teachers because groups of fifty people seated on the floor in front of one painting can cause serious traffic jams.

Library staff reported a significant increase in visitors to their children's department for the duration of the program. Parents and day-care teachers even began to stop in *before* the weekly programs took place in order to pick up reading lists and take out related books.

Attendance figures testify to the popularity of the program. In 1979, the library offered a free half-hour film program. In 1980, the first year of the cooperative, interdepartmental venture, attendance doubled. In 1981, attendance was 1,800—double the 1980 figures—and on several occasions people had to be turned away.

The combination of viewing films with an active gallery experience provided a series of pleasant and coherent museum visits for young children, families, and day-care groups throughout the summer. By coordinating films, books, and museum objects, the casual museum visit was expanded into an experience in which children and adults both stretched their imaginations and extended their learning. The variety of films shown, which included traditional and experimental works, increased understanding and acceptance of realistic, impressionist and abstract art. Through the gallery activities, participants of all ages and backgrounds responded creatively and personally to objects in the museum collections. Perhaps parents and daycare teachers even acquired simple methods for making future visits to the museum more meaningful for their children.

The Next Step: School/Museum Projects

The summer experiences led quite naturally into the fall ARTexpress School/Museum Projects with elementary school children and teachers, and continued during the winter and the spring. These projects emphasized the development of children's visual perception and expression by exploring museum objects and creating artwork related to themes that tie in with the elementary curriculum.

The *Dragons & Dinosaurs* theme developed into a School/Museum Project which begins in the classroom with a screening of the classic animation, CLAY (THE ORIGIN OF SPECIES). After viewing the film, students form eggs out of clay, a process which parallels the action in the film. Children make the eggs hatch and then create their own imaginary clay dragons and dinosaurs. Their clay creatures are then placed in front of a portable foam cor screen which is left in the classroom to be painted as a diorama. The film thus introduces the project theme, motivates a related art activity, and orients the children to their upcoming museum visits.

During two subsequent museum visits, students are asked to compare and contrast dragons in art with authentic dinosaur skeletons. COLTER'S HELL, a poetic documentary of bubbling mud and gushing geysers in Yellowstone National Park, is shown and discussed to stimulate thought about prehistoric environments. Screened in the Children's Room immediately preceding a visit to Dinosaur Hall, the film helps students visualize and conceptualize the world in which dinosaurs might have roamed. By studying dinosaur skeletons and using special dinosaur workbooks, the children gather additional visual information which they will use later in painting gigantic dinosaur murals.

Films successfully stimulate active involvement with museum collections. They can serve to draw families and daycare groups into the museum during summer vacation periods, or they can become integral components of an in-depth school/museum project. Whatever the format, combining films with participatory follow-up activities for children in the museum is, in my experience, too good to be missed.

Films in the Collection of the Children's Room

The films listed below were purchased by the Children's Room of the Museum of Art, Carnegie Institute for use in their education programs. Film titles which are annotated in the filmography at the end of this article have only been listed; film titles which were not screened in the 1980-81 programs have been listed with information about filmmaker, running time, distributor and so forth.

BALTHAZAR THE LION
CLAY (THE ORIGIN OF SPECIES)
COLTER'S HELL
CRYSTALS
FACE DANCE by Robert Dvorak 3 minutes, b&w; nonverbal; animation 1979/USA (Serious Business)
THE FLOWER OF THE TALES by F. Geilfus 18 minutes; liveaction 1975/Belgium (International Film Bureau)
FREDERICK
HOUSEMOVING by Derek Lamb 8 minutes; b&w; nonverbal; time-lapse liveaction 1968/USA (Phoenix Films)
ISLE OF JOY by Marshall Izen 7 minutes; nonverbal; cutout animation 1973/USA (Perspective Films)
THE MAGIC PEAR TREE
SANDMAN
A STORY, A STORY
THIS IS YOUR MUSEUM SPEAKING by Lynn Smith 13 minutes; animation 1979/Canada (Films Incorporated)

[*Editor's Note:* Most of the films listed above have been incorporated into educational activities in a very helpful and imaginative handbook entitled *The ARTexpress School/Museum Resource Book* which is available for ten dollars (while the supply lasts) from the Children's Room, Museum of Art/Carnegie Institute, 4400 Forbes Avenue, Pittsburg PA 15213. A sample of one of the film write-ups from that handbook is reprinted below.]

THIS IS YOUR MUSEUM SPEAKING

Directed by Lynn Smith
Produced by the National Film Board of Canada
Pastel Animation; Color
Music and Dialogue
13 Minutes

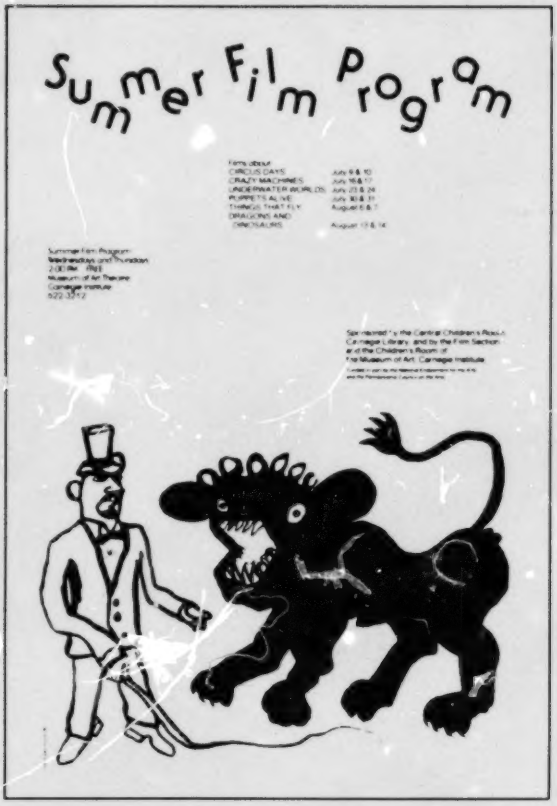
In this whimsical film we follow a museum guard and his dog, Fang, as they report for night duty in an imaginary museum. We meet a zany, modern-day Muse who lives in the museum and whose mission is to inspire people. She introduces us to a painting by Rembrandt, an Egyptian pharaoh, and an 18th-Century glove which all spring to life and speak to us in humorous ways.

Classroom Connections: Have children make lists of things they collect at home and things that museums collect. Set up a Museum-in-the-Classroom where the children can exhibit, preserve, and interpret their own collections.

Discuss the relative ages of objects shown in the film—from dinosaur bones to contemporary paintings. Have children create time-lines of their own lives and illustrate them with representational objects (teddy bears, tricycles, record players, etc.). Then have children research a period of history and create illustrated time-lines of it.

Museum of Art Connections: Have children, with partners, find portraits and interview the person/s in the paintings. Later, these interviews can be written up and printed in the school newspaper.

Bay Judson *is Supervisor of the Children's Room Programs at the Museum of Art, Carnegie Institute, Pittsburgh.*



carnegie filmography

(Note: All films are in color unless b&w is indicated.)

Summer Films and Activities Program: 1980

Circus Days—9 & 10 July 1980

CALDER'S CIRCUS by Carlos Vilardebo 19 minutes; liveaction 1963/France (Pathe Films, New York NY)
CIRCUS SLICKERS 10 minutes; liveaction 1939/USA (This film has been withdrawn by our library; there is no further information available.)
CLOWNS ARE FOR LAUGHING by Arthur Gould 10 minutes; liveaction 1977/USA (Pyramid Films, Santa Monica CA)
LITTLE BIG TOP by Tony Ianzelo 9 minutes; liveaction 1977/USA (National Film Board of Canada, New York NY)

Crazy Machines—16 & 17 July 1980

RED BALL EXPRESS by Steve Segal 3 minutes; nonverbal; cameraless animation 1975/USA (Perspective Films, Chicago IL)
THE MOLE AND THE EGG by Zdenek Miler 6 minutes; nonverbal; animation 1975/Czechoslovakia (Phoenix Films, New York NY)
A ROUND FEELING by Kathleen Laughlin 5 minutes; liveaction 1970/USA (Pyramid Films)
MAGIC MACHINES by Joan Keller 14 minutes; liveaction 1970/USA (Pyramid Films)
WHAT ON EARTH by Les Drew & Kaj Pindal 9 minutes; animation 1969/Canada (McGraw-Hill Films, Del Mar CA)
GLASS by Bert Haanstra 11 minutes; nonverbal; liveaction 1958/ Netherlands (McGraw-Hill Films)

Underwater Worlds—23 & 24 July 1980

FRESH FISH by Tex Avery 10 minutes; animation 1939/USA (Kit Parker Films, Monterey CA)
UNDERCURRENTS by Robin Lehman 12 minutes; nonverbal; liveaction 1973/USA (Phoenix Films)
SWIMMY by Leo Lioni & Giulio Gianini 6 minutes; animation 1968/Italy (Italtoons Corporation, New York NY)
OCEANTICS by Otto Messner 7 minutes; b&w; silent; animation 1930/USA (Budget Films, Los Angeles CA)
GLITTERING SONG by Vaclav Bedrick 12 minutes; nonverbal; mosaic animation 1965/Czechoslovakia (While no longer in distribution this film is in many public library collections nationwide.)
OTTERS: CLOWNS OF THE SEA by Wah Chang & William F. Brian 14 minutes; liveaction 197? USA (AIMS Instructional Media, Glendale CA)

Puppets Alive—30 & 31 July 1980

HANDS by Karen Johnson 3 minutes; b&w; nonverbal; liveaction 1970/USA (Serious Business Company, Oakland CA)
BALTHAZAR THE LION by Christa Kozik 12 minutes; nonverbal; object animation 1973/East Germany (Wombat Productions, Ossining NY)
THE SKY PRINCESS by George Pal 8 minutes; puppet animation 1942/USA (Budget Films)
CHANGES, CHANGES by Gene Deitch 6 minutes; nonverbal; animation 1973/Czechoslovakia (Weston Woods Studios, Weston CT)
CURIOUS MOUSE by Seko Animations 5 minutes; animation 1971/Czechoslovakia (Films Incorporated, Wilmette IL)
THE LATE GREAT AMERICAN PICNIC by Dan Bailey 7 minutes; nonverbal; liveaction 1978/USA (Bailey Films, Penland NC)
THE MAGIC PEAR TREE by Alfred Wallace & Wan-go Weng 5 minutes; shadow puppet animation 1970/USA (Texture Films, New York NY)

Things That Fly—6 & 7 August 1980

THE MOLE AND THE ROCKET by Zdenek Miler 10 minutes; nonverbal; animation 1973/Czechoslovakia (Phoenix Films)
FLAT FLIP FLIES STRAIGHT by Dalias Garred 4 minutes; nonverbal; liveaction 1970/USA (Films Incorporated)
RUSSIAN ROOSTER by Steve Segal 3 minutes; cameraless animation; 1975/USA (Perspective Films)
EXPERIMENTAL by Robin Lehman 13 minutes; liveaction; nonverbal 1974/USA (Phoenix Films)
A PLAYGROUND FOR BABOUSH by Noured'dine Zarrine-Kelke 7 minutes; nonverbal; animation 1974/Iran (Not in distribution.)
FLIGHT by Josef Reeve 8 minutes; liveaction 1971/Canada (International Film Bureau, Chicago IL)
A BALLOON GOES UP by Tri-Pix Films 6 minutes; animation 1962/France (Lucerne Films, Morris Plains NJ)
FLY, GEESE, FLY by Dan Gibson 10 minutes; liveaction 1971/USA (A-V Explorations, Amherst NY)

Dragons & Dinosaurs—13 & 14 August 1980

THE DRAGON'S TEARS by John Korty 6 minutes; animation 1962/USA (McGraw-Hill Films)
CLAY (THE ORIGIN OF SPECIES) by Eliot Noyes, Jr. 8 minutes; b&w; nonverbal; clay animation 1964/USA (Phoenix Films)
TCHOU TCHOU by Co Hoedeman 15 minutes; nonverbal; block animation 1972/Canada (Encyclopedia Britannica Educational Films, Chicago IL)
GERTIE THE DINOSAUR by Winsor McCay 11 minutes; b&w; silent; animation & liveaction 1909/USA (Creative Film Society, Reseda CA)
THE FIRE FLOWERS OF YET SING LOW by John Korty 6 minutes; animation 1962/USA (Lucerne Films)
THE SAND CASTLE by Co Hoedeman 14 minutes; nonverbal; clay animation 1977/Canada (National Film Board of Canada)

Summer Films and Activities Program: 1981

Magic & Mystery—8 & 9 July 1981

HAROLD AND THE PURPLE CRAYON by David Piel 8 minutes; animation 1969/USA (Weston Woods Studios)
LUMA NOCTURNA by Dennis Pies 4 minutes; nonverbal; animation 1974/USA (Serious Business Company)
THE MAGIC FLUTE by Gayle Thomas 8 minutes; nonverbal; animation 1977/Canada (National Film Board of Canada)
SANDMAN by Eliot Noyes, Jr. 4 minutes; nonverbal; sand animation 1973/USA (Unifilm, New York NY)
THE CONCERT by Claude Chagrin 12 minutes; nonverbal; liveaction 1974/USA (Pyramid Films)
IT'S SO NICE TO HAVE A WOLF AROUND THE HOUSE by Paul Fierlinger 12 minutes; animation 1978/USA (Learning Corporation of America, New York NY)

Dragons & More Dragons—15 & 16 July 1981

THE DRAGON'S TEARS by John Korty 6 minutes; animation 1962/USA (McGraw-Hill Films)
CLAY (THE ORIGIN OF SPECIES) by Eliot Noyes, Jr. 8 minutes; nonverbal; clay animation 1964/USA (Phoenix Films)
DRAGON OVER THE HILL by Garik Seko 8 minutes; object animation 1973/Czechoslovakia (AIMS Instructional Media)
THE SAND CASTLE by Co Hoedeman 14 minutes; nonverbal; clay animation 1977/Canada (National Film Board of Canada)
FIRE FLOWERS OF YET SING LOW by John Korty 6 minutes; animation 1962/USA (Lucerne Films)
WHERE THE WILD THINGS ARE by Gene Deitch 8 minutes; animation 1973/Czechoslovakia (Weston Woods Studios)
THE DRAGON WORE TENNIS SHOES by Diane Li 10 minutes; liveaction 1975/USA (Diane Li Productions, Stanford CA)

continued on page 10

adventures in art in chicago

by naomi vine

Just fifteen years old, the Museum of Contemporary Art is a small museum located near the "Gold Coast" section of downtown Chicago. As its name implies, the museum focuses almost exclusively on contemporary art, and although it has a growing permanent collection, its emphasis is on special exhibitions which change every six to eight weeks. Once or twice a year, in order to establish a context for the more contemporary work, the museum mounts historical exhibitions such as the Sophie Taeuber-Arp exhibit this past spring.

Until 1982, the museum offered public education programs for adults but no ongoing programs for children and families. With the increase of young families among its membership, the museum decided to begin offering programs for this audience on a regular basis. Planning actually began in the fall of 1980, when the education department first proposed doing some kind of film series for families. In 1981, after carefully considering several possibilities, the museum decided on two different programs: a series of four hour-long exhibitions called the *Superfilmshow* which was programmed by the American Federation of Arts (AFA), and a pilot program involving films, activities, and a gallery tour to be called *Adventures in Art: Film and Art Workshops for Families*. The *Superfilmshow* was scheduled for October 1981; *Adventures in Art* was proposed for spring of 1982.

The AFA screenings proved to be too long and complicated for our family audiences; however, the museum still believed that a film program could be worthwhile, so we decided to go ahead with the spring series. Because no one on staff had the sort of film programming background that we felt was needed, we hired the Media Center for Children (MCC) as program consultant.

The museum's primary goal in offering *Adventures in Art* was to bring children and families into the museum and provide them with an engaging and educational art experience. A secondary goal was to assess our audience—to see who would come and to find out what they wanted from a Saturday program in the museum.

How We Did It

In August 1981, we obtained partial funding for the spring series from the Woman's Board, an auxilliary fundraising and volunteer group which supports education programs at the museum. Then, once the education staff had decided on the program format, we called the Media Center for Children. In October we asked MCC to develop three film programs and related art activities which they outlined in time for our December publicity deadline and submitted, fully developed, in January.

The overall budget was limited, so we decided to do everything on a small scale. Our only publicity was a description in the museum's spring lecture series brochure and the bi-monthly calendar (see example).

Adventures in Art sessions were scheduled from 1:00 to 3:00pm on three Saturdays—March 13, April 10, and May 8, 1982. Despite the limited promotion, each was filled to capacity. For the most part, participants were museum members, although after the initial session neighbors and friends of members were brought in by word of mouth.

Like our budget, space was limited, and pre-registration—facilitated by a mail-in coupon in the promotional material—was a necessity. Of the twenty-nine participants who attended the first session, nineteen were pre-registered; for the second, thirty-three attended, out of which twenty-five were pre-registered. Forty people—almost more than our small space could accomodate—pre-registered for the final session and, with a one-hundred percent turnout, we could not accept any drop-ins at the door.

Who Came

The museum's experience with the AFA series taught us something about targeting our audience. Although ostensibly programmed for children, the *Superfilmshow* attracted a largely adult audience and, while pleased to have some interest, we were disappointed by the lack of children in attendance. As a result, we made a policy decision: when museum programs were targeted for children, adults could come only if they were accompanied by children. In promoting the spring program we therefore stipulated that every child must come with an adult (since it was targeted for families) and every adult must come with a child. Happily, seventy-five percent of the participants for each of the three sessions were children from two to twelve years old, the majority of whom were in the seven-to-nine age range.

Most of those who attended the first *Adventures in Art* workshop came to the two subsequent sessions. These repeaters greatly helped the entire program: children became acquainted and began to feel comfortable with each other as well as with the museum environment. Interestingly, we found that the so-called "single parents" and their children were especially eager to enroll in the entire series.

Nuts and Bolts

Following MCC's outlines, museum staff ordered films for the first session in November. In January, once the other sessions had been finalized, we ordered the rest. In booking the films, we ordered directly from distributors—a process that was easy and relatively problem-free. Our only snag was caused by a Post Office delay. In order to insure that all films arrive on time in the future, we plan to use Federal Express, U.P.S. Blue Label, or some other commercial shipper. Express Mail is not express in Chicago, so that service is out of the question.

Announcement and registration coupon which appeared in the March/April museum calendar.

Adventures in Art: Film and Art Workshops for Families

Saturdays–March 13, April 10, May 8
1:00–3:00 p.m.

This Spring the Education Department is sponsoring Film and Art Workshops for children and their families. Workshops will take place from 1:00 to 3:00 p.m. on March 13, April 10, and May 8. Each program will combine two short 16 mm films with a creative arts activity to enable participants to explore and play with aspects of contemporary art. The films, which were pretested with children and programmed by the Media Center for Children in New York City, are designed for families with children ages 7 and older.

Among the films to be screened are *Sand Castle*, a clay animation by Co Hoedeman, in which a Gumby-like sand creature and various co-workers create a castle out of sand; *Field Report 27/3ES/025*, a mysterious anthropological report by Barbara Wilk about an exotic civilization of clay creatures; two films by the avant-garde German animator Oskar Fischinger who is considered to be one of the world's most original filmmakers; *The Late Great American Picnic*, Dan Bailey's delightful billboard puppet picnic; and *Captain Silas*, a droll animation in which filmmaker Ron McAdow uses peanuts and everyday objects to create the miniature world of a seagoing trader.

Contributions of $2.00 per participant are requested to cover the cost of materials for each workshop. All children must be accompanied by an adult, and all adults must be accompanied by a child. Due to limited space, pre-registration is required. Please make contribution checks payable to the Museum of Contemporary Art, 237 E. Ontario St., Chicago, IL 60611. Reservations will be held at the door. No refunds will be given later than the week prior to the scheduled event.

Adventures in Art: Film and Art Workshops for Families

$2.00 contribution per participant is requested

Please indicate the number of tickets desired:

	3/13	4/10	5/8
Children	_____	_____	_____
Adults	_____	_____	_____

Total amount enclosed $_____

_____

Name _____

Address _____

City _____ Zip _____

Daytime Phone _____

The budget for the entire project was, relatively speaking, very low; in all, it cost $610 (not including staff salaries and overhead) for three sessions. Of this amount, $280 went toward film rentals, $150 went toward art materials (enough for thirty-five participants per session), $150 went to the Media Center for Children, and $30 went toward refreshments. Over half of the $610 was provided by the Woman's Board; however, in order to offset those expenses not covered by that funding (and still keep the workshops affordable), we asked participants for a donation of two dollars each for art materials and supplies.

With the help of two volunteers from the Woman's Board, I personally conducted the three workshops. The screening of two films which began each session was held in a ten by twenty foot, carpeted room (normally used as our orientation space) which comfortably sits thirty-five people on the floor. After the screening and discussion, the group would stop *en route* to the workshop space (which was otherwise the reception area) to look at one specific work of art. Works were selected so that participants could see how a non-film artist (i.e., a painter, sculptor, etc.) used concepts similar to those the artist/filmmakers used in the works just screened. In different sessions, we looked at a Charles Simonds wall dwelling, a Sofie Taeuber-Arp collage, and a Joseph Cornell box.

During the activity part of each session, we served refreshments—milk, fruit punch, and (donated) cookies—to which people helped themselves while working. Although there was no formal tour after the activities were finished, many parents and children went on their own to visit the galleries before leaving the museum.

Some Thoughts about Materials

Before I came to the museum I taught English in Saudi Arabia. One day, as part of my process of teaching language through the arts—including making art—I brought my young Arabian students some beautiful feathers for making fans and kites. The work they did with the feathers was far more thoughtful than anything they had made earlier. From that—and from other similar experiences—I began to see that when children are working with materials they value and consider precious, their work tends to be much more careful.

With this in mind, I purchased very special materials for the film workshops at the Museum of Contemporary Art. Instead of ordinary clay, I bought porcelain clay; instead of construction paper, I bought handmade origami paper. It was quite apparent that children and adults alike were pleased to have an opportunity to work with fine materials. The slight additional expense required to obtain such materials was a truly worthwhile investment.

What Happened

Children's responses to the films were exceptionally positive, and in each session we successfully tied the art concept in the films (which are described later) to an art object in the museum. Carefully integrating the films with the art activity was, however, the key to the program's success.

I should confess that before implementing the *Adventures in Art* program, I was unconvinced of the value of having children make art in a museum. This may have been due to the fact that I trained as an academic in the field of art history. At any rate, I thought museum education should consist of interpretive tours and lectures—in teaching people to see rather than to make art. In working with the Media Center for Children, however, I encountered a different school of thought. MCC staff argued that viewing films *and making art* helped children to look at art. Their argument was so effective that I decided to try what was, for me, an experiment.

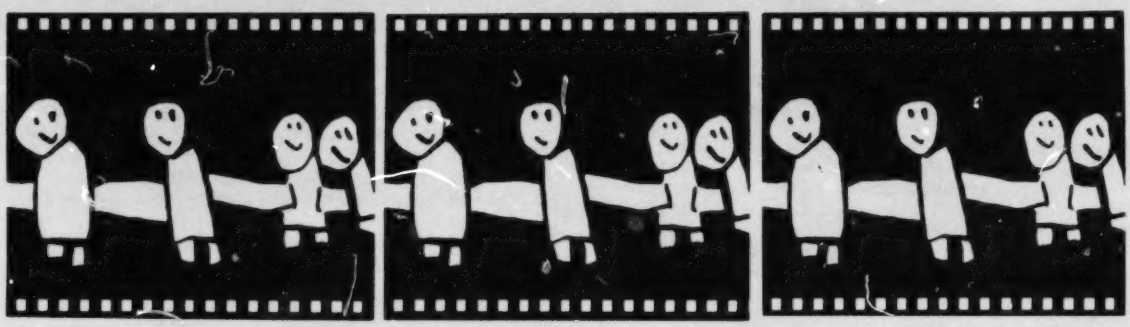
The *Adventures in Art* program has changed my thinking. I have come to believe that there is no substitute for hands-on learning with children. Exploring an art concept through physical application—actually making an art object—gives young people a deeper understanding and appreciation of the concept in a work of art than can be gained by simply looking. During the sessions, for example, in formal discussion in front of a work of art and later, spontaneously, while doing art activities, children saw and spoke of connections between films and the art in the gallery. Having seen and heard it for myself, I am utterly convinced that the children who looked at those films, went through the gallery, and did the activities will, from now on, look at art in a more knowledgeable and sophisticated manner.

And Now What?

The integrated film and art experience seemed to be precisely what our audience was looking for and many parents asked that we continue it. The museum is thus looking for funding to expand the program so we can offer it once a month from September 1982 through June 1983. The only drawback—a bittersweet realization from the point of view of audience development—is that when we offer a similar program in the fall we will no doubt attract more people than we can accomodate. On the other hand, it is highly satisfying to provide a program of quality for a group that is small enough to remain intimate and interactive.

More importantly, I am confident that the families who participated in the spring 1982 *Adventures in Art* sessions have developed a new relationship to the Museum of Contemporary Art. Many now consider the museum to be *their museum*. Not only do I expect that they will return for other family programs, I am sure they will also come to the museum for special exhibitions and events—exhibitions and events that are not created with children especially in mind.

***Naomi Vine** is currently Director of Education at the Museum of Contemporary Art in Chicago; she has a PhD in Art History and has taught art history on a university level.*



three film/activity programs for chicago's museum of contemporary art

by merrill lee fuchs

In June 1981, Naomi Vine, Director of Education at the Museum of Contemporary Art in Chicago, visited the Media Center for Children (MCC) to explore ways that film could be used to start a children's education program at the museum. Three program formats were discussed: a festival of several hour-long short film programs for family audiences; films and art activity sessions for children only; and a series of workshops consisting of two films, a creative activity, and a gallery tour for families.

In October, after considering these possibilities, Naomi asked MCC to help develop three Saturday family film/activity/gallery sessions for the spring. Initially, the programs were intended to relate directly to exhibitions scheduled from February through May—Charles Simonds' sculptures, a retrospective of Sofie Taeuber-Arp's paintings and mixed-media assemblages, contemporary avant-garde works from the Netherlands, and works by Picasso, Miro and Rauschenberg from the museum's permanent collection. By November, however, when MCC and the education department were ready to finalize plans for the sessions, no exhibition catalogs were available and the spring exhibition schedule itself had not been established.

Changing gears in response to this situation, Naomi asked MCC to develop sessions which would focus instead on perception and the elements of art—a focus that would have general application to contemporary art and might also relate to specific works in the museum, depending on what was exhibited at the time of the session. Above and beyond these specific goals, the overall objective of the workshops was to offer a film/art experience which would make both contemporary art and the museum itself accessible to and enjoyable for children and families.

Inasmuch as this was the museum's first go-round with this sort of program, we selected films that had been successfully tested with children in MCC's ongoing film evaluation program—works of quality which would reach a general audience of children and adults and also offer them some challenge. Programs were designed to foster an appreciation of art (through observation, personalization, and imagination) as well as an understanding of some of its formal aspects (such as design, pattern, motif, scale, space, and the symbolic meaning of objects).

Because she was a newcomer to children's programming, Naomi asked MCC to provide detailed written guidelines for using film and indications of what to expect from child viewers. We thus developed the programs as if we intended to implement them ourselves, inserting explicit comments and documenting the rationale behind introductions and questions. Some things—such as talking out loud during a film—applied to all sessions, so we did not reiterate them in each write-up. Although the sessions are published here in the order we prepared them, they were scheduled differently—the second program first. Naomi also decided to do the gallery tour before doing the art activity.

As the museum promotion advertised, we originally intended to program two films by Oskar Fischinger for the Sofie Taeuber-Arp exhibition. Fischinger pioneered his animation techniques during the same period Taeuber-Arp was creating her art, and there are some interesting parallels between their works. However, in January we learned that the Taeuber-Arp exhibition would probably be gone by the time the Fischinger films were to be screened, so we substituted TANGRAM and THE STONECUTTER, a pair that relate to other art besides that of Taeuber-Arp. Although it is generally a poor idea to change publicized programs, no one complained about the switch, perhaps because families came to the museum for the film/activity experience rather than any particular film title or filmmaker.

MCC's consultation fee of fifty dollars per program included program write-ups, photocopied reviews of suggested films, sample publicity copy tailored to the museum's needs, the names and phone numbers of distributors, and a follow-up evaluation by phone after the screenings. In addition, once Naomi had decided on a small, weekend family program, we made the following suggestions—some of which may seem obvious but which, in our experience, are worth making explicit.

- The museum should offer weekend programs in the mornings or, preferably, the afternoons—but not during the mid-day lunch hour.
- Flyers should stipulate that children be accompanied by an adult so that the program will be regarded as a shared family experience—not a drop-off child care service.
- Two to 2½ hours is the optimal length for two films, an activity, and a gallery tour; this breaks down into fifteen to thirty minutes of film, ten to twenty minutes of discussion after the films (five to ten minutes each), an hour or so for the activity, and twenty or thirty minutes in the gallery.
- Given the museum's space limitations, programs should be pre-registered so that the education department can anticipate how many people will attend and thus determine staff and material needs.
- The museum could welcome participant contributions to cover certain costs, but they must not charge admission; this would violate the conditions for non-theatrical rental which is much lower than the rate for theatrical or admission-charging screenings.
- Film screenings and activities are best conducted in the same (or proximate) space—if possible, in the very gallery to be visited—so that energy generated by the program does not dissipate during travel from one space to another.
- Films should be booked at least two months in advance, and the museum should request that films arrive three days to a week before the actual screening; this allows time to request a replacement by an express shipper if a film fails to show up.

Film/Activity Session #1

TANGRAM by Alan Slasor 3 minutes; color; cutout animation; nonverbal USA/1975 (Distributed by Pyramid Films, Santa Monica CA)

Seven angular geometric pieces of the ancient Chinese puzzle (made by cutting a square into five triangles, a square, and a rhomboid) assume various shapes and move across the screen. A chartreuse colored square (on a royal blue background) transforms into a triangle, parallelogram, lobster, snail, three kinds of fish, frog, bird, rabbit, cat, horse, and finally a person who somersaults and jumps before transforming into the very first shape again—a broken square tile. The images are abstract, but have attributes of the animals they represent; each moves in a way that is characteristic of the animal. The film is set to a lyrical piano/flute score.

THE STONECUTTER by Gerald McDermott 6 minutes; color; animation; narrated USA/1965 (Distributed by Weston Woods, Weston CT)

An ancient Japanese fable with graphics that have a Matisse cutout quality and seem to be made of layers of rice and/or tissue paper in bright blues, reds, purples, oranges, and greens. A dissatisfied stonecutter asks the mountain spirit to change him into a prince, which the mountain spirit does. Later, when the former stonecutter wants more than princely powers, he is changed into the sun. And so on, until he comes full circle —almost. The *be yourself* point is subtly made. Developed with the book by Gerald McDermott, this film has a lovely, authentic koto music track and a male narrator.

Goal of the Session

This film/activity session was developed to encourage children to understand and play with design, pattern, and motif in art. TANGRAM's events—the "what is happening"—are very clear; the challenge of this film lies in figuring out what the shapes represent—a challenge children turn into a game.

The forms in THE STONECUTTER are similarly abstracted, but, because the story as well as the forms need to be figured out, this film is a bit more complex. If children approach it as a game, as with TANGRAM, they will find the film enjoyable and accessible. Screening the films so that TANGRAM goes first tacitly suggests an approach to the second film, a puzzle-solving approach based on viewers' experience of the first film.

For this type of program, program notes need not be distributed to participants. Film titles and filmmakers should, however, be listed in promotional material or calendars.

Introduction

"I am going to show you two films that have some things in common and some that are different. We'll talk about each and then do an activity. The name of the first film is TANGRAM. It has no words and doesn't tell a story. So, please talk out loud during the screening and tell us what you see or what the images remind you of."

Comments: Encouraging children to talk aloud during the screening can be very helpful to both you and them. It will indicate what children are understanding and enjoying, as well as what they have questions about. Talking out loud also enhances viewers' understanding and experience of the film because they have an opportunity to hear other people's observations and spontaneous insights. If, despite your invitation, viewers are quiet during the screening, you may want to ask questions (particularly during nonverbal films) to loosen up the audience. Make the questions very general — e.g., "What is that? What do you see? What is going to happen now?"

Parents may attempt to quiet children during the screening. To avoid this, you may want to announce to everyone, parents and children, that these screenings will be different from other film programs because viewers can feel free to talk aloud while they watch.

Screen the first film, TANGRAM, then conduct a brief discussion.

Post-Screening Discussion of TANGRAM

(1) "Close your eyes and think about the film. What images did you see? What sounds did you hear?"

Once several children (and parents) have named images/sounds, go back and reconsider some of the images. "Who said they saw a snail (or cat, or horse, etc.)? How did you know it was a snail?" The child might say that it looked like a snail. "Did it look exactly like a snail?" The child may then answer that it had some "snail things" like a shell. "Oh, you know it was a snail because it had some of the attributes of a snail." Using this kind of questioning, and clarifying why children remembered certain images, you can play with abstraction on a very concrete level without being didactic or becoming too conceptual.

(2) "Was there anything special about the way the film looked?"

Children may discuss any number of things — colors, shapes, transformations, lack of storyline. Ask them to be specific; get them to explain any value judgments with specific references to the film.

(3) Optional, depending on how long the other questions take: "Why do you think the filmmaker made this film?"

Children may say something like "to show all the different things you can make with the same shapes." Such comments can be referred to later when you give directions for the follow-up activity.

Introduction to the Second Film

Before screening this film, ask if children know what a kimono is. If you can find a photo of a kimono, show it to the group; if not, ask someone to describe it. This will help children interpret the abstracted kimonos in THE STONECUTTER.

"The next film is a little unusual. I am going to tell you the story because I think it will help you follow the film's images. Once there was a stonecutter — someone who chips stones from mountains for building houses, making roads, or creating sculptures. He became dissatisfied being a stonecuter and wished to become a wealthy, powerful prince. The mountain spirit heard his wish and made him a prince.

"Soon the former stonecutter realized that the sun could burn his crops, so he wished to be the sun. Again the mountain spirit changed him. Eventually, he realized that clouds block out the sun, so he asked to become the clouds. Again, the mountain spirit changed him. Realizing that only the mountain was stronger than the clouds, he wished to become the mountain. For the last time, the mountain spirit granted his wish. But just as the new mountain began to feel satisfied, he heard a sound that gave him shivers. With a pick in hand, a stranger—a stonecutter—was chipping away at his side. And that's the story of a stonecutter who wasn't happy being himself.

"THE STONECUTTER is like a moving painting or collage. The images are designs; they are not realistic. If you listen to the narration, however, you can figure out what the images represent."

Screen the second film, THE STONECUTTER.

Post-Screening Discussion of THE STONECUTTER

(1) "Close your eyes for a minute and think about the film. What images did you see? What sounds did you hear?"

Children will probably name the mountain, hands, clouds, etc. Once several viewers have responded and responses are slowing down, return to some of the images mentioned earlier and ask, "Why do you remember that image (or sound)? How many times did you see that image? Did it look the same every time?"

The mountain, for instance, changes color and size during the film, although it always has a similar shape. Someone will undoubtedly mention it. Ask children: "Can you turn the mountain shape upside down in your mind? What else could it be?" This is a way of opening viewers to the idea that a shape can represent one thing in a work of art but it can also represent other things. (It is not advisable to state these ideas explicitly; the point is to stimulate children's imaginations in preparation for their own artwork.)

(2) "Was there anything special about the way the film looked?"

This question may or may not be necessary, depending on the depth of responses to the first question. Many things about the film's abstraction, color, motifs, etc., may arise when children talk about the images/sounds they remember.

Children may mention colors and shapes, etc. and they may say that they couldn't see the faces. This is a typical complaint, particularly with abstracted images. McDermott however, is a master of motifs, repetitive actions, significant details and actions, and pacing —all of which make his films understandable. To help children consider the lack of facial detail in light of the entire work, ask if they could understand what was happening even though they couldn't see the faces. Usually, children will say yes, and the question helps them come to terms with this aspect of the work.

Comparison of the Two Films

"Now that we've seen and talked a little about each film, let's talk about the two films together. What, if anything, is similar, and what is different about them?"

Both films use bright colors and bold forms. In both, the representational images are abstracted. TANGRAM uses a limited number of shapes to make each image and demonstrates the action of each creature long enough to make it recognizable. THE STONECUTTER repeats actions and motifs to tell its story.

TANGRAM uses geometric shapes, while THE STONECUTTER uses organic shapes which have a hard-edged quality because they are silkscreened. In TANGRAM, design is the focus, and transformation of images is the content. In THE STONECUTTER, both story and design are important and transformation (of stonecutter to a prince, etc.) is an aspect of the story. In TANGRAM the same shapes are used to make different things, while in THE STONECUTTER certain shapes always represent the same things.

These are a few of the films' similarities and differences. Children will think of others and will probably not notice some of the ones mentioned here. Ask children to be specific.

You might want to first limit the discussion to similarities and then ask for differences. If you think a child is onto an idea which can be clarified with proper vocabulary, offer the vocabulary by repeating what a child has said: "Oh, you are saying that TANGRAM uses geometric, angular shapes, and THE STONECUTTER uses curved or organic shapes."

If children get stuck, you may want to structure the comparison/contrast somewhat. Ask them to compare colors, then shapes, then the way things move, etc. Or, you may want to summarize the comparison/contrast, and consolidate what viewers said. To do this you will have to take some notes while children are talking. You can explain ahead of time that you are taking notes so that you can remember what they are saying. Typically, this process makes children feel very important.

The Follow-Up Activity

Materials: origami paper (at least four sheets of different colors per person), glue (Pritt Sticks or similar products are the easiest glues to work with), scissors (one pair per person), and white 9x12" construction paper.

Distribute materials, making sure each person has four different colored origami papers, then give the following instructions.

"Each film used the same shapes over and over again to tell its story. For this activity, I am going to ask you to cut out four different shapes and use them over and over again. You can make angular, geometric shapes, as in TANGRAM, or curved, organic ones as in THE STONECUTTER. But I want you to make at least eight of each shape. How could you make a whole bunch of the same shape at once?"

Children may suggest tracing and cutting or any number of things. Someone will inevitably suggest folding the paper, as for paper dolls, and cutting several at once. Encourage children to use this method.

Once children have chosen their colors and cut their shapes, hold up one and ask the group, "What does this shape remind you of? What else could it be?" Then continue the instructions.

"Using only these shapes, play with arranging them on your paper. Imagine what they could be before you glue them down. Make a design that you like or make an image that looks like something—like the images in the two films you just saw. Whatever you decide to do, repeat it a few times on your paper, so we can see the same thing more than once. Then glue your pieces onto the paper."

To close this activity, you may want to ask children and adults if they would like to share their work with the group. Then, either you or individual participants can hold up finished collages.

Gallery Follow-Up

Ask children and their parents to be detectives and find a puppet or painting which corresponds to your verbal clue about shapes and patterns: for example, "Can you find a puppet that has a striped pattern on it? Can you find a puppet that has three cone shapes?" Or, "Can you find a painting with only circles in it?"

Sitting in front of one of these works of art (once children have identified them), ask participants to discuss how the work makes them feel. "What does it remind you of? Can you imagine what else it could be?"

Film Activity Session #2

THE SAND CASTLE by Co Hoedeman 14 minutes; color; clay animation; nonverbal Canada/1977 (Distributed by National Film Board of Canada, New York NY)

A sand creature resembling Gumby builds co-workers out of sand and together they create a sand dwelling.

FIELD REPORT 27/3ES/025 by Barbara Wilk 6 minutes; color; live-action; narrated USA/1979 (Distributed by Barbara Wilk, 29 Surf Road, Westport CT 06880)

A mock anthropological report about a mysterious and exotic civilization of clay creatures.

Goal of the Session

The purpose of this film/activity session is to help children understand, enjoy, and personalize the art of Charles Simonds as well as to stimulate their own art work. The session also encourages the use and development of observational skills and imagination, and the exploration of assemblage/sculpture.

Introduction

"I am going to show you two mysterious films. After we talk about them a bit, we are going to look at something in the museum which is also mysterious; then we are going to work with art materials and try to solve the mystery. Do you know what *mystery* means?

"The name of the first film is THE SAND CASTLE. It has no words so you can talk aloud during the film and either make up the story or tell what you see."

Screen the first film, THE SAND CASTLE.

Post Screening Discussion of THE SAND CASTLE

(1) "Close your eyes for a minute and think about the film. What images did you see? What sounds did you hear?"

After several viewers have responded, begin to ask participants why they remember a particular image or sound. "How did it make you feel?"

Try to draw out specifics about the materials from which the creatures and their dwellings were made—in this case, sand and clay or Plasticine. In doing the image/sound skim and explaining how the images/sounds made them feel, children will probably describe the creatures, what they looked like, and what the environment looked like, as well as the mood of the environment—how it made them feel.

Viewers may also mention that the figures disappeared at the end. If so, you can ask them what they think happened. Assure children that there is no "right answer" to your question—you'd just like them to use their imaginations to think of some possible or even fantastic things that might have happened to the creatures. Ask them to think, before answering, about the way the creatures looked and where they lived.

(2) Optional, depending on what children say during the image/sound skim: "Was there anything special about the way this film looked?"

(3) "Why do you think the filmmaker made this film?"

Some children may understand the theme of transience and some may not. You can greatly aid everyone's understanding if you repeat children's statements for the group and ask if anyone else feels the same way or has a different idea. Children may say any number of things from astute explanations of the filmmaker's intent to the semi-flip "to make money." An answer such as "He made the film to make money," can be handled simply by acknowledging its truth, that the filmmaker probably did want to make money, and then asking, "Can you think of any other reasons to make a film like this?"

Introduction to the Second Film

"The name of the next film is FIELD REPORT 27/3ES/025. Does anyone know what a field report is?"

Children may or may not know. Solicit suggestions and then either summarize the correct responses or explain the term yourself.

"People called anthropologists study groups of people—their physical and cultural characteristics, their customs and beliefs, their origins. Sometimes anthropologists travel to do their studies. They 'go into the field' to study a group of people, and then write a report about what they found; such a report is called a field report. The next film, FIELD REPORT. . . ,has no words, but feel free to talk out loud during the film."

Screen the film.

Post-Screening Discussion of FIELD REPORT. . .

(1) "Close your eyes for a minute and think about the film. What did you see? What did you hear?"

Depending on their comments, you may want to ask how the images or sounds made children feel, or why they remember a particular image or sound. During this discussion, children may ask what happened to the creatures; throw this question back to them. "Does the film tell what happened to the creatures? What do you think might have happened to them?" Encourage as many solutions as possible.

(2) Optional, depending on responses to the first question: "Was it easy or hard to understand this film?"

This question is good for encouraging children to express confusions they may have. If no one mentions the ending during the image/sound skim, they may bring it up in response to your saying: "I don't understand what happened at the end." If this happens, you can ask the group to explain or imagine possible endings.

(3) "What do you think about this field report. Did the anthropologist answer your questions about this civilization? What else would you like to know?"

Encourage viewers to generate all sorts of questions. Questions that could arise include "Where did they come from?" or "How did the creatures get there?" You can throw these questions out to the group, but ask participants to consider the environment in the film—rocks, vegetation, stream—when they create an answer.

The Follow-Up Activity

Materials: clay (kneaded and ready to use), sticks, rags or fabric scraps, yarn, stones or shells, and other natural materials, Elmer's glue, several pairs of scissors.

It is best to display these materials in boxes or box tops so they are visible, organized, and contained—each material in its own space. We've found that the presentation of materials becomes, in itself, an important stimulus.

Move into the gallery and give the following instructions: "We are going to go 'out in the field' to look at a mysterious dwelling by an artist named Charles Simonds. Do you know what a dwelling is? I would like you to pretend to be an anthropologist and look very closely at the dwellings—look as if you were going to describe them in a field report. I'm going to give you a few minutes to walk around and look at the exhibit. Then we will meet right here (indicate a specific spot) and talk about what you have seen and discovered."

Once participants have looked at the dwellings independently for a while, call the group together and direct their attention to just one dwelling. Ask them questions such as: "What do you see? What materials are used in this dwelling? Does this dwelling remind you of anything? How does it make you feel?" After some discussion say: "There are no creatures in these dwellings. Where do you think they went?"

Move the group into your activity space. "Now that you have explored Charles Simonds' dwellings, I would like you to think about what kind of creatures might have lived in them. Using the materials we've set out on the table, I'd like you to make a few pocket-sized creatures for the dwellings. Create inhabitants that you think belong in those dwellings."

You may want to end this activity with a sharing time in which participants share their artwork with the group. If there are over ten participants, it will work best if you hold up the work rather than letting individual children and parents hold up their own work. We usually ask participants if they would like to share their work.

If the museum will allow it, you may want to place some of the figures near the dwellings, or in some corner of the exhibit room (as if the creatures are travelling to or from the dwellings) for other visitors to see. In order to do this, children will have to leave their figures at the museum — something they may or may not want to do. If they agree to it, and the museum will allow them to leave the creatures standing, you can suggest that children come back another day to see what happens to their creatures with time and to hear what other visitors say about them.

Film/Activity Session #3

THE LATE GREAT AMERICAN PICNIC by Dan Bailey 7 minutes; color; liveaction; nonverbal USA/1978 (Distributed by Dan Bailey, Penland School, Penland NC 28765)
A delightfully original and amusing tableau, featuring a collection of oversized billboard puppets, mobilized by real people, set to a country/jazz soundtrack.

CAPTAIN SILAS by Ron McAdow 14 minutes; color; object animation; narrated USA/1977 (Distributed by Yellow Bison Productions, Box 354, Holliston MA 01746)
A large cast of peanuts and everyday objects such as boots, shaving brushes, and popcorn, star in this story about free trade in the miniature world of mariner Captain Silas.

Goal of the Session

The purpose of this film/activity session is to help participants explore scale, space, and the symbolic potential of objects by screening two films and doing a box art activity. The film introductions—the large box, small box ideas—are designed to stimulate children's considerations of these aspects of art by having them put themselves in the place of the filmmakers and think the way the filmmakers must have thought. The introductions focus children on the artists' choices and on the films' formal aspects, rather than on narrative content or themes. Although children may not use art terms *per se*, they will probably discuss many aspects of composition and cinema technique, especially during the film comparisons.

Introduction

"I am going to show you two films. We'll discuss them briefly and then do an art activity. The name of the first film is THE LATE GREAT AMERICAN PICNIC. I'd like you to imagine that you are the filmmaker and you are making this film in a tremendously huge box; the box is so large that it takes up the whole picture frame and you can't even see the edges. While you watch, see what things you have to consider, what choices you have to make in order to have the film look just right."

Screen the first film.

Post-Screening Discussion of THE LATE GREAT AMERICAN PICNIC

(1) "Close your eyes and think about the film. What did you see? What did you hear?"

(2) "Was there anything special about the way the film looked?"

(3) "What choices did you make while filming this film? What are some of the things you, as pretend-filmmaker, had to think about?"

Introduction to the Second Film

"The next film is called CAPTAIN SILAS. I want you to imagine that you are the filmmaker again; think about what you have to consider, what choices you have to make in order to have the film look just right. This time, though, imagine that you are creating the film in a very small box; the box is so small, and you have moved your camera up so close, that you can't see the edges of the box. Please feel free to talk during the film."

Screen the second film.

Post-Screening Discussion of CAPTAIN SILAS

(1) "Close your eyes and think about the film. What images did you see? What sounds did you hear? Why do you remember those images or sounds?"

(2) "What are some of the choices you made in order to have this film look just right? What things did you have to consider?"

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finding the proper balance: planning film/activity programs

by maureen gaffney

In 1979, after four years of developing film programs with children in libraries, schools, and—occasionally—museums, the Media Center for Children (MCC) initiated its museum film consultation service in order to promote the creative use of film with children in museums. The service was oriented toward the growing number of museum educators who wanted to use film with children (and families) in order to interpret their museum's collection or present concepts of art, humanities, and science to children in an involving and child-appropriate way.

During the spring and summer, with funding from the National Endowment for the Arts, MCC conducted a survey among thirty museum educators nationwide to determine their needs in the area of programming films for child and family audiences. This survey made it clear that the paramount need was for training in various approaches to using film. Twenty-two museum educators, therefore, attended a three-day workshop held at the Media Center for Children on November 4-6, 1979. The following month, ten additional museum educators participated in a similar two-day workshop sponsored by MCC at the Pacific Film Archive in Berkeley.

These workshops, which focused on selection, programming, and use of film with children, were also designed to familiarize MCC staff with museum educators' specific needs and objectives—as well as their limitiations in terms of budget, staff, interest, and so forth.

1980 Museum Pilot Project

In the fall of 1980, with support from the New York State Council on the Arts, MCC initiated an experimental museum project among four New York State institutions: the Bronx Museum of the Arts, G.A.M.E., the Staten Island Children's Museum, and Wave Hill. Seven different film/activity programs, developed by MCC after consultation with the four institutions, were conducted by museum staff at each site with school groups, after-school groups, or drop-in parent/child weekend groups.

MCC's objective in undertaking the pilot was to learn how best to provide information about film use to museums—specifically, to learn what museum educators needed to know in order to successfully plan and conduct a film/activity program. Separate from this pilot, we simultaneously circulated family exhibitions nationwide to learn about museums' needs in respect to non-activity film programs; information about that project is documented in another article in this issue.

The 1980 New York State pilot had two main outcomes: first, MCC improved its support services—especially programming information—to museums (a sample is documented in Merrill Lee Fuchs' article in this issue); second, participants were introduced to a novel approach to using film, an approach they considered appropriate for museum education programs. During the pilot, participants tried some demanding films (several are discussed in the Film Review Supplement) they otherwise might never have tried. Those who were new to film use believed that having the time to thus experiment was not only beneficial—it was essential.

In evaluating the museum pilot project, MCC and staff from participating museums identified six factors that were critical to the success of a film/activity program. First and foremost was *experience in working with children*: session leaders did better when they had experience and some expertise in developing programs for and working with children. Second was the *museum's objectives*: clearly defined, appropriate objectives—both generally, for using film in the museum, and specifically, for each session—were necessary. Third was the *selection of films*: works had to relate to both the museum's objectives and its collection. Fourth was *administrative support*: this factor directly affected allocations for space, staff time available for planning and implementing programs, and the materials budget. Fifth was *targeting the audience*: education staff had to know their audience and correctly anticipate their needs and abilities in scheduling and structuring a program. Sixth was the *screening and activity space*: the right sort of space provided sufficient intimacy and comfort to encourage both group discussion and creative hands-on expression.

Beyond that, it helped to select films that are works of art. Although this was not articulated by participants in their evaluations, it was implicit in the project itself and is of primary importance in any film/activity program. The films should be both works of art *and* accessible to children—or capable of being made accessible through the context in which they are used.

How To Determine What To Do

Museums don't just *do* a film program! A whole range of factors determines what type of program a museum will be interested in—and another (sometimes separate but equal) range of factors determines what type of program a museum will best be able to do. In order to facilitate the necessary decision-making process for museums beginning to explore the possibilities of offering film programs for children, I have, based on MCC's experience, listed below a checklist of some major considerations.

Museum's objectives in using film: Is your objective to interpret or supplement special exhibits? Is it to orient groups to collections, or to the museum itself? Is it to educate the audience about art, science, or humanities concepts; to stimulate studio work; or to provide an esthetic media experience?

Type and size of museum's collection: How accessible is your collection to different age groups? How can films help make it more accessible or better explain it?

Previous film experience: Who will select and who will actually use the films; what is his/her level of programming experience? What is your audience's level of film viewing sophistication?

Screening facilities: Where will films be screened? Do you plan to use a large, fixed-seat auditorium; if so, how easily can children see the screen? Do you plan to use a gallery or a small, informal room? Who will project the films?

Audience size: What sort of head count do you need in order to justify the program? What size audience (large or small) can your screening facility comfortably accomodate?

Audience age range: Is the program's format and concept appropriately designed for the age of your audience? If the age span is great, how will you meet the needs of all audience members?

Program structure: Will your goals be best achieved by planning specific programs (with or without activities) around an aspect of the museum's collection? Will they be best achieved by developing an ongoing exhibition program or by selecting a core film collection which the museum can use for a variety of objectives? Should programs be pre-registered or drop-in?

Budget: Is there a budget for obtaining films, either through rental or purchase? Is there a budget (or a staff person assigned) to promote the programs? Where will you get staff for the programs—including support staff, security, and projectionists? Will programs be free or will there be a special fee to cover some costs?

Obtaining the films: If your museum does not purchase films on a regular basis, distributors will not allow previews (especially not for rentals); therefore, how will you get sufficient information about the films you plan to use? Check to see what sources of information are available, other than a library catalog or distributor's promotion. What local sources (public or university libraries) have free or inexpensive film collections you can use; what are their preview and borrowing policies?

Scheduling considerations: What is the best time of year for getting your intended audience? In the sun-belt it might be summer when an air-conditioned environment is a relief from the heat; in the North it might be fall or early spring when bitter cold or beach weather do not prevent or pre-empt audience attendance. What time

of day is most convenient for your age group; will afternoons be better than mornings? What day of the week (or weekend) will work best in your locale?

Using the Medium

In developing film/activity programs it is very important to take the medium into account. Several things to consider in that respect are discussed in brief below.

Humanize the medium. Find out what personally excites you about film. Basic human involvement, including that contagious emotion known as enthusiasm, is essential to a successful film program; if you and your staff are excited about using film, chances are your audience will be excited also.

Use the special qualities of film. Choose works that allow children to *observe* things on-screen for themselves; choose works that also invite them to *listen* to the soundtrack (i.e., music and effects—not simply narration). Select films that are esthetically rich, and don't limit your selection to children's films only; there is a world of wonderful material not specifically made for children but which children nonetheless enjoy. Much of what today we consider classic children's literature was not originally made for children; the same applies to short films.

Carefully balance your program. Unless you feel quite confident that you can effectively use two demanding nonverbal, lyrical shorts to accomplish your goals (see Fuchs in bibliography), try one demanding film paired with a conventional work, such as a story film. If possible, place the more difficult film first. Generally, you have a *ten-minute grace period* during which you can do almost anything before people start to leave; basic inertia will keep them sitting for at least this long. You can thus open with a demanding film, talk about it, and then screen a more conventional and accessible work without risking a mass exodus. Placing demanding films first is also a good practice in terms of viewers' energy level; such works require a great deal of audience input, so use them when your audience is fresh and full of energy. Then, if you follow with an easier work, viewers will not have to "climb uphill" and can enjoy relaxing after what was, hopefully, a stimulating cinema work out.

Choose a subject or theme for each program. Find some common thread in each film and the activity for a session; such threads need not hit viewers over the head, but they must be inherent in both films and follow-up. Help children (and parents) understand your subject or theme by your introductions and follow-up, but be careful not to take away participants' ability to discover things for themselves by giving too much of an introduction. Consider introductions a "frame" within which viewers will watch the films—or a "scaffolding" you build so that children can better see and experience the film, but which is not a summary of the experience; *that* should be discovered by participants in the process of viewing and discussing the films and doing the activity.

Be prepared for something to go wrong—it frequently does. Keep something up your sleeve. Develop contingency activities. Make sure the session leader is prepared to tell a story or do a creative drama exercise in case a film breaks or a projector dies.

Plan in Terms of the Activity

If you want to do screenings followed by activities, several things should be considered in terms of the activity itself.

Examine its practicability. How much time will the activity require? How much staff? If you do not have staff assistance, will parents or volunteers be able to help? How much will materials cost; do you have enough on hand, or do you need to purchase additional materials? How much space will the activity require? Can it be done without sinks; without using a special studio or workshop area? Is the size of your audience appropriate for the activity you plan; for example, is the activity too complex for a large group? Is your age group capable of doing the activity; if you have pre-school children, how will they participate?

Integrate the activity into the program. Don't show too many films—they can consume your audience's energy; an hour of film is generally too long if you plan follow-up activities, although this can vary from situation to situation. A ratio of *one-third film screening* to *two-thirds activity* is a safe balance. Try to stay in the space where screenings are held, or in a nearby space, when you do activities. Draw on the films' dominant aspects when developing an activity; don't expect your audience to make the subtlest of subtle connections. If you use more than two works, try to have the activity relate to at least two of the films in the program.

Carefully structure the program. Tell your group *how many* and *what kind* of films they will see (i.e., animation, black and white, silent, nonverbal). Introduce the first film; follow it with an image/sound skim and a brief discussion (for an explanation of the image/sound skim see Lacey, or Gaffney and Laybourne in the bibliography). Introduce the second film; follow it with an image/sound skim and some discussion or comparison, and then introduce the activity (if no more films are to be screened).

When screenings are over, explain how the group will work—that is, alone or in groups, on the floor or at tables, in the room where they are or in a studio somewhere else. Describe what the group will do; show them where supplies and materials are, and ask if anyone has questions. Tell them approximately how long they have for the activity. Encourage children to solve their own problems—ignore those brief moments of terror when they first try to figure out how and what to do; but don't overlook actual requests for help. Walk among children (and parents) as they plan or do the activity; talk with individuals or with groups, depending on how work is divided. Praise the various modes of self-expression—everybody does better when encouraged. Give ten- and five-minute warnings as the session draws to a close so that people can prepare to wrap up. Ask everyone to help clean up before leaving.

Evaluating Films with an Activity in Mind

Although there is no simple way to determine how to relate a nondidactic film to an arts activity, the following generalizations may be of some help.

For dramatic activities, films should involve strong characters, a good conflict involving characters, and/or a strong evocation of mood or feeling (on the part of children—not adults; their responses are not always the same). Frequently, liveaction works best for drama—but there are exceptions, especially when an animation is highly involving emotionally.

For visual arts activities, the films' images should relate visually to the activity. For instance, films that use cutout animation can be very effective for collage; those involving a repetition of patterns can be used to create patterns in various mediums; those that are intensely colored work well with color activities; crayon animations suggest crayon follow-ups; finger paint or sand animations can be followed up by finger paint activities. The best way to determine which does what, is to look at the film yourself and *see* what it suggests.

For music activities, films should be *about* music or have a strong emphasis on sound, such as interesting rhythm or aural pacing. Obviously, films edited or animated to well-known musical pieces fit into the first category; films that use sound in a highly structured way, but with no recognizable score, fit into the second. Again, the best way to determine whether a film has application for music or sound activities is to *listen* to the soundtrack.

For movement activities, films must have high visceral or kinesthetic qualities. Although this may seem a contradiction, a mime film will not necessarily be an effective lead-in to mime activities unless the film itself creates in viewers a sensation of body movement; when mime films are too "artsy-craftsy" (too many close-ups, too highly edited), children have great trouble internalizing and following the body movements. On the other hand, films with high dynamics can often be used for movement activities, even though their subjects are not movement, dance, or mime. As with other activites, a good way to determine this is to look at the film yourself. An even better way is to look at it with a group of children, and ask if the film makes them want to get up and move around.

Helpful Reading

"Films in Museums." *Sightlines* (Vol 7, No 3), Winter 1973/74.

Merrill Lee Fuchs, "Sinkenkong and Kalamazoo: A Media Center for Children Film/Activity Evaluation." *Young Viewers* (Vol 4, No 2), Spring 1981.

Maureen Gaffney, "Hey Look! Using Films and Museums with Kids," *School Arts*, "Art Museums and School Art Programs" (Vol 81, No 8), April 1982.

Maureen Gaffney and Geraldine Laybourne, *What To Do When the Lights Go On.* (Phoenix: Oryx Press), 1981.

Richard Lacey, *Seeing with Feeling.* (New York: Holt, Rhinehart, and Winston), 1972.

Bonnie Levinson, "Playing with Film: An Approach to Programming," *What To Do When the Lights Go On*, by Gaffney & Laybourne. (Phoenix: Oryx Press), 1981.

Ellen Schecter, "A Stimulus—Not a Substitute." *Sightlines/Young Viewers* (Vol 11, No 4), Summer 1978.

gallery games, art and films in boston

by linda woolford & edward m. pazzanese

The Institute of Contemporary Art (ICA), located in a renovated Richardson-style building in the Back Bay area of Boston, was established in 1936 as a satellite of the Museum of Modern Art in New York City. Now an independent museum, the ICA maintains no permanent collection. Instead, a balanced exhibition program of current developments in art and their historical antecedents is presented yearly by the ICA. Approximately every six to eight weeks, new exhibitions are mounted in the galleries. The ICA has, since its inception, presented the first Boston exhibitions of modern masters (such as Picasso and Matisse) as well as the leading exponents of the avant-garde.

One of the ICA's roles in recent years has been to explore the interrelationship between the many modern art forms; dance and music concerts as well as film series have been part of its overall programming. Because the ICA had generally utilized films throughout all levels of its programming, it was only logical that films would be used with the *Gallery Games* program described in some detail below.

A Special Day Camp

The Cambridge Camping Association, an outgrowth of the "fresh air" movement which began in the 1890's, is a non-profit Boston-based organization which addresses the physical, emotional, and social well-being of inner city children. In 1969, the association began the Inner City Day Camp, a privately supported summer camp which, in 1977, initiated Exploratory Arts, a program designed to bring campers into contact with some of Boston's cultural resources. In the course of expanding the camp's cultural activities, several collaborative programs have evolved—ICA *Gallery Games* being a prime example.

History of the Program

The *Gallery Games* summer program was begun in 1979 by the ICA Education Department. At that time, it was offered on a drop-in basis to children in the neighborhood. The program was highly successful, so funding was secured from the Massachusetts Council for the Arts and Humanities to continue the program and to specifically involve children from the Inner City Day Camp whose director was interested in developing a collaborative program with the museum.

The 1980 program objectives were to give day camp children (from diverse ethnic and economic backgrounds) a meaningful museum experience; to offer them cultural experiences that developed and utilized a wide range of their skills; and to introduce them to modern art through participatory activities based on concepts of ICA exhibitions.

How the Program Was Structured

The 1980 *Gallery Games* program consisted of sixteen workshops, each lasting 90 minutes, which were offered over an eight-week period during July and August. Twenty-five to thirty children, seven to nine years old, came to the ICA on Monday afternoons, and twenty to twenty-five children, five and six years old, participated in the program on Wednesday mornings. Over the course of the summer, approximately 250 children from the Inner City Day Camp visited the ICA twice. Each group of children was accompanied by three or more camp counselors and counselors-in-training.

Since day camp staff input was essential to the success of the program, a June workshop was scheduled at the museum where

counselors were introduced to the galleries and the ICA Education Program goals. Camp staff looked at slides from previous museum programs and played games in the gallery using line and gesture elements in relation to an exhibit of paintings by Jackson Pollock. The session ended with CLOSED MONDAYS, a whimsical animation which the counselors seemed to enjoy.

Every ICA session was divided into three parts. Children viewed a short film and then participated in learning games (utilizing movement and improvisational theater techniques) in the gallery. These activities were followed by a studio experience which allowed children to explore concepts emphasized in the gallery through making their own art. Each session at the ICA was preceded by a workshop conducted at the day camp which prepared children for the visit; each sesson was followed at camp by an activity suggested by the ICA teacher.

Of the eight sessions developed for 1980 (each was repeated with the two different age groups), four are detailed below. The museum orientation typically took place in the ICA auditorium, a formal 80-seat hall located on the third floor of ICA; this was followed by a gallery tour which, in turn, was followed by a studio session located in one of the ICA-complex buildings next door to the gallery. When an exhibition was being installed, and no gallery visit was possible, children toured the neighborhood (as in the "Shapes" session), or became involved in activities in the museum that related to general art concepts (as in "Introduction to an Art Museum" session).

Shapes

The objectives of this session, which occured during an installation period when there was no exhibition for children to see, were to have children (1) identify basic shapes, (2) develop their observation skills, (3) become aware of the function of basic shapes in buildings and an urban environment, and (4) become aware of appropriate building materials and basic parts of a building.

In the ICA auditorium, children were told they could not visit the galleries since they were closed for installation. *Installation* was defined as hanging a group of paintings, which have arrived by truck from another museum, on the gallery walls. Some of the work that goes into this process was described, e.g., unpacking paintings, erecting partitions, painting the walls, making labels, and so forth.

In the middle of a circle made by the children, three objects—a brick, a rope, and some cardboard—were placed. The ICA teacher declared that she was going to build a house and asked which of the three materials would be most suitable for that purpose. The problems and advantages of each were discussed, including the effect of weather.

The teacher next asked children what other materials buildings could be made from and why these would be suitable. At this point, the younger group was read the story of *The Three Little Pigs*. With the older group, children built a house using their bodies, starting with that part of the house children decided should be built first.

The teacher then introduced basic shapes made from construction paper, e.g., a square, a rectangle. She held up each shape and asked where it might be found in or on a building, and what its purpose might be. Children were divided into three sub-groups, each headed by a counselor. Each child was given a basic construction paper shape, then groups were told to visit a building in the neighborhood and, on a worksheet, to list where shapes were found and what their purpose was, as well as what materials the building was made from. Groups were given about fifteen minutes for this activity and everyone's findings were shared when the entire group reassembled.

In the studio, a large and varied quantity of precut shapes was placed on each table. Children were given the choice of making two-or three-dimensional compositions of the house they live in, a house they would like to live in, a skyscraper, an apartment complex, or a shopping center. Choices were discussed and ways of accomplishing them were suggested before the children set to work.

[*Editor's Note:* Although the authors were not familiar with *What To Do When the Lights Go On*, since it was not published at the time they developed this program, we would like to refer our readers to page 83. A number of titles listed under the Buildings and Constructions index would work quite well as an orientation for this activity. They include: BRICKS AND BOXES, ONCE UPON A TIME THERE WAS A CITY, ORGANISM, TCHOU TCHOU, and TRIKFILM III. In addition, CHANGES, CHANGES, a six-minute nonverbal animation based on Pat Hutchin's picture book and distributed by Weston Woods, would also work well for young children. Other titles, listed under the Shape and Proportion index on page 103, might also work for this activity. They include: BITS & PIECES, ORANGE, and TANGRAM.]

Introduction to an Art Museum

The objectives of this session were to introduce children to the museum and to allow them to explore the difference between painting and sculpture. For this session, as for the previous session, the ICA was closed to the public because a new exhibition, *American Impressionism*, was being installed in the galleries.

In the ICA auditorium, CLOSED MONDAYS was shown and discussed. Questions such as, "What is an art museum? What do you do there? What do you find there?" were asked. The teacher introduced the words *sculpture, painting, drawing*, and asked children to describe some differences between them. A small sculpture was passed around and the material it was made from was discussed. The teacher asked children for other examples of materials that could be used for sculpture—including one's body. Three volunteers were assigned the role of sculptor; three others were assigned the role of a lump of clay. *Sculptors* molded *clay* into shapes expressive of a mood or situation, and the rest of the children interpreted the sculpture.

A small painting and a drawing were passed around next. The group talked about flatness and texture, the type of materials used, and the differences between painting, drawing, and sculpture.

The teacher then read a story she had composed which had incomplete sections so that children could contribute to it. The story concerned a child who goes into a museum and sees several galleries filled with art; children described the art they might see, or would like to see in a museum. The story served as a stimulus for the studio activity in which children were asked to draw something they would expect or want to see in a museum. After children finished their drawings, they installed them on the walls of the ICA studio.

[*Editor's Note:* Other titles that might work well as orientations to an art museum include: NORMAN THE DOORMAN, an eleven-minute iconographic animation distributed by Weston Woods, based on the picture book by Don Freeman, which is described in some detail on pages 4 and 13 in the description of a program at the Delaware Art Museum in *What To Do When the Lights Go On;* THIS IS YOUR MUSEUM SPEAKING, a thirteen-minute animation distributed by Films Incorporated, which is described in Bay Judson's article in this issue; and SHORELINES, a three-minute combination liveaction/animation, distributed by Picture Start, which is described in detail on pages 14 and 15 in the Winter 1981 *Young Viewers* (4:1). The first film works best with under-nines; the second works best with over-tens; and the third works with all ages.]

The Senses

The objectives of this session, designed to accompany *American Impressionism*, were to utilize storytelling as an interpretive and motivational element in looking at the paintings and to help children (1) develop their imaginations through using their senses as well as visual imagery, (2) to provide a way for them to experience painting on a sensory level, and (3) to motivate them to use the paint medium.

After an introductory discussion on ICA, A CHAIRY TALE was shown and discussed. The film is nonverbal and children were asked to interpret what they thought was going on by developing a story about the film as they watched it—a process they were later asked to do with paintings in the gallery.

In the gallery, children were seated in a circle before a group of paintings and the teacher began a discussion of the senses. Children were asked to close their eyes and imagine they were holding an apple. They were asked to describe what it looked like—its color, shape, and size—and what it smelled and tasted like. Then they were told to drop it on the floor and describe (or make) its sound as it hit the floor.

Children were then asked to explore the paintings around them using their five senses. First they looked at "Celia Thaxter in Her Garden" by Childe Hassam and were asked: "What time of year is shown and how do you know? What colors do you see? How are people dressed? What are they doing? What vegetation is there? How does the sunlight look?"

Then, on the count of three, children were asked to imagine they were actually in the painting as the teacher directed them in an exploration of the sense of feeling: "How hot is it? How does the sun feel on your skin? Is there a breeze? How does it feel against your face? If we took off our shoes, what would we feel under our feet?"

Then she explored the sense of smell: "What can we smell?" Then hearing: "What would we not hear in this painting? What would we hear?" Children were asked to look at the painting and *hear* a sound based on the discussion. They were asked to make this sound all together, then each was asked to make his/her own sound separately. Lastly, the sense of taste was explored: "What might we taste?"

"Summer Clouds" by Charles Courtney Curran, a painting depicting four women in a landscape was looked at next; the teacher asked for four volunteer models who were arranged in the positions of the four women. Other children were invited to imagine what the women were looking at and thinking about. After this, the teacher explained that the four characters from the Curran painting were going to be transported into a painting by Maurice Prendergast—"Garden by the Sea" which depicts a seaside festival/carnival that has a very animated quality—and the entire group would make up a story about the women's adventures, focusing on what they saw, smelled, felt, tasted, and heard. The story was tape-recorded and played back later in the studio where children made a painting based on their story. The teacher started the story, asking each child to contribute. "The four women were walking down the street and came to a tree. What did it look like? How big was it? How did it smell?"

[*Editor's Note:* See Sensory Explorations on page 103 of *What To Do. . .*—especially FIRE, ORANGE, and WIND. See also Color, Light and Mood on page 87—especially A DIVIDED WORLD. Other films that might also work with this session include: DAYBREAK EXPRESS, a five-minute nonverbal liveaction distributed by Cecile Starr, which was reviewed on pages 11-12 of the Winter 1981 *Young Viewers* (4:1); and SKYEBOAT FOR BISCUIT, a four-minute nonverbal time-lapse liveaction distributed by Serious Business Company, which is reviewed in this issue.]

Textures

The objectives of this session, which was also designed for the *American Impressionism* exhibition, were to have children (1) become aware of different textures in the environment, (2) become aware that textures can be seen as well as felt, and (3) become aware that painters, by the way they apply paint to canvas, can create convincing textures which can only be seen.

In the auditorium, THE DAY THE COLORS WENT AWAY was screened and discussed. After this, children went into the gallery where their attention was directed to "Reverie" by Richard Miller; they were asked to name the different textures they saw in the painting and describe how each might feel. The teacher then asked children, if they could touch the painting in the three spots where they saw the different textures, would they be able to feel any difference between the textures, or would they all feel the same?

Children were divided into four groups; each group was given a board with textures glued on it (e.g., silk, sand, tree bark, leaves, burlap), and discussed how they felt. Everyone was then told they would be going on a treasure hunt for textures: "What is a treasure hunt? Where do you think you will be hunting for textures? Does anyone know what texture means?" Children were asked to name the five senses and the teacher asked, "Can you hear, smell, touch, taste, or see texture?" Instructed to touch their hair, skin, and clothes, children were asked for words to describe the differences between the textures they felt. Next they were asked to look at the wall, and just by looking, tell what texture it might have.

Small groups were then sent around the gallery to look at paintings in order to find in them the painted versions of the textures on their boards. After ten minutes, groups reassembled and the different paintings where they found their textures were discussed.

Later, in the studio, children worked with clay, making an object of their choice which was textured with a variety of texture-producing objects, such as tooth brushes, shells, rocks, burlap, and so forth.

[*Editor's Note:* See the Texture index on page 104 of *What To Do . . .*—especially COLTER'S HELL, THE FUR COAT CLUB, and WHAZZAT?, for films that might work exceptionally well with this session.]

Evaluating and Revising Aspects of the Program

The film screening, generally the first activity in each session, was useful as a cooling down period (especially with older groups) before entering the galleries; it also served as a good transition from travel to the ICA and touring the gallery. Unfortunately, good children's films with relevant art content were, at that time, somewhat hard to find.

Based on our experience, we recommend that three to five days be set aside during the planning period for finding and previewing films and integrating them into the content of each session. This would allow for a closer connection between film content and gallery/studio concepts. We highly recommend using films though, because children enjoy them immensely and, when a film began a session, it generally encouraged positive attitudes towards the rest of the experience.

Almost all children were motivated to participate in the proposed studio activity. Interestingly, the three-dimensional projects (clay and constructing with paper) were our most successful activities; children were involved imaginatively and inventively, and spent a longer time working on these projects than on others. Perhaps the three-dimensional materials were more motivating because they could be picked up and manipulated into something tangible and "real."

We were surprised to discover that drawing materials were the least effective medium for our children—possibly because the materials are not as readily manipulated by young children as three-dimensional materials. Another factor might be that a different kind of thinking is demanded in drawing and painting—one that is more removed, symbolic, and static. Since it seemed that campers had had minimal experience with painting, we may, in the future, have each group do both a three-dimensional and a painting project. Despite its lower level of appeal, we feel it is important that these inner city children be allowed more experience with painting and symbolic thinking.

The gallery experience proved to be the most challenging segment of the program—more, however, for seven- to nine-year-olds than for five- to six-year-olds. The session that worked best with older children was the texture session; in it, they were able to move around the galleries, search through paintings and develop their observation skills. With older groups, generally, it may be most productive to keep them in the gallery for a short time, say twenty minutes, and to concentrate on a single concept. Younger groups appeared to have fewer problems settling down; they were more motivated, more curious, and more receptive than older groups. They also appeared more influenced by and observant of the ICA environment.

In order to better prepare children for their ICA visits in the future, we may have an ICA intern greet children at the day camp and ride the bus with them to the museum. During the trip, the intern could explain where they were going, what they would be doing, and involve children in simple observation activities with some relation to activities they would participate in at the museum.

Where We Obtained the Films

All films in the *Gallery Games* program were obtained from the Krasker Memorial Film Library of Boston University. We used that library for several reasons: first, it had over 11,000 titles in a wide variety of subjects, including a large selection of art films; second, it was open five days a week and was in close proximity to the ICA, making pick-up and return of films relatively easy; third, it had

screening rooms and a marvelous lending policy (i.e., you could screen a film and, if you liked it, you could take it with you).

The 1980 program was planned as it went along—objectives and procedures for each week's session were usually developed only the week before. Because of the limited amount of time we had for previewing and selecting films, Krasker made everything easier. Its greatest advantage was its screening rooms, particularly since we did not feel comfortable ordering a film, and paying for it, without first previewing it.

How We Selected the Films

Film selection occurred after the session's objectives and activities had been outlined. Ideally, a film was selected to extend and emphasize a concept that would be explored during a particular session (such as using the film LINES, SPINES & PORCUPINES during the Jackson Pollock session which explored line). Films were also chosen on the basis of how imaginatively they were made, and whether or not they would engage the children and challenge their powers of imagination.

If, however, we couldn't find a film which tapped directly into a concept or objective for a particular session, we would try to find one which had general art content. Sometimes we came close without being exactly on the mark, as in the session on textures; THE DAY THE COLORS WENT AWAY had no specific tie-in with that session, but it did relate to the overall objectives of the program in that it explored the importance of an art element—color.

Another criteria was that the films be short, since the majority of children's time was to be spent in the galleries and the studio.

Summary

The *Gallery Games* program proved highly successful, enabling a large number of inner city children to become acquainted in a meaningful way with modern art and a modern art museum. Films were an integral component of the program, often introducing concepts and objectives in a session. The gallery tour allowed children to come into direct contact with original works of modern art and, through the various participatory exercises conducted in the gallery, offered them an active way of viewing these works. The studio sessions allowed children a chance to "sum up" their experience and to interpret new concepts through the making of their own artwork.

1982 marks the fourth summer for the *Gallery Games* program. It has become an important part of the day camp curriculum and, through it, the ICA's commitment to community programming has been strengthened. One of the program's real pleasures is that many day camp children have had an opportunity to participate in it for three or four summers. To them, the ICA has become a familiar and comfortable, yet stimulating, place to spend some time with art.

Filmography

A CHAIRY TALE by Norman McLaren & Claude Jutra 10 minues; b&w; pixillation; nonverbal 1957/Canada (International Film Bureau)
A man tries to sit in a chair which refuses to let him. A struggle develops and, finally, there is a reconciliation as the man gains insight into the chair's behavior.

CLOSED MONDAYS by Will Vinton 8 minutes; nonverbal; clay animation 1974/USA (Pyramid Films)
Artworks come to life for an inebriated street wanderer who comes into a museum when it is closed.

THE DAY THE COLORS WENT AWAY produced by Film Polski 10 minutes; nonverbal; animation 1971/Poland (Encyclopedia Britannica Education Corporation)
A story that explores how dreary the world would be if there were no colors.

LINES, SPINES AND PORCUPINES produced by Doubleday Multimedia 8 minutes; animation 1970/USA (Available for rental only from Boston Krasker Memorial Film Library)
A presentation of the uses of line drawings.

Linda Woolford, *the teacher for* Gallery Games *program, is on the staff of the Education Department at the ICA where she also works on adult and school programs.*

Edward M. Pazzanese, *Program Director of Exploratory Arts for five years, is currently involved with a mainstreaming project at the Charlestown Working Theater.*

***fuchs,** continued from page 26*

Comparison of the Two Films

"Think about both films—THE LATE GREAT AMERICAN PICNIC and CAPTAIN SILAS. Was anything similar or different about them? Was anything similar or different in what you, as filmmaker, had to do in order to make them?"

The Follow-Up Activity

Materials: one topless shoe box per person (tops can be used to contain/display the other scrounge materials), found materials such as spools, raffia, cardboard scraps, wood chunks, string, thread, yarn, buttons, plastic game pieces, colored construction paper, postcards (museum prints would be great), magazines with good pictures/illustrations, Elmer's glue and/or Pritt Sticks, and one pair of scissors per person.

Give the following instructions: "Now I am going to give you a real box—a shoe box—so you can make your own scene. There are lots of objects and materials to choose from to arrange in your box. You may arrange and glue things on the bottom, the sides, or any part of the box in order to tell a story, as in CAPTAIN SILAS, or to suggest a situation, as in THE LATE GREAT AMERICAN PICNIC. You might even use one of your dreams as an inspiration."

Limit participants to selecting ten objects to start with; that way everyone gets a chance to pick materials quickly (send folks to the materials table in shifts), and nobody takes more material than he/she can comfortably handle. Explain that participants can always go back to select more objects once everyone has had a turn.

It is a good idea to walk around and talk to participants while they work. Children enjoy explaining what they are doing and occasionally they need help solving a problem, such as how to make something heavy stand up. At the end of the session, you may want to have a sharing time in which everyone exhibits his/her box on a table for others to observe and appreciate.

Second announcement for Chicago program appeared in May/June museum calendar.

Adventures in Art:
Film and Art Workshops
for Families

Saturday, May 8, 1:00-3:00 p.m.

This is the final workshop in an extremely successful three-part series that combines art films with creative arts activities. Designed for families with children, these workshops enable participants to explore and play with various aspects of contemporary art. The purpose of this particular workshop on Saturday, May 8, is to study scale, dimension, and the arrangement of objects in space. After viewing two films, *The Late Great American Picnic* (7 min.) by Dan Bailey and *Captain Silas* (14 min.) by Ron McAdow, participants will do a related art activity.

Contributions of $2.00 per participant are requested to cover the cost of materials for each workshop. All children must be accompanied by an adult. Due to limited space, pre-registration is required. Please make contribution checks payable to the Museum of Contemporary Art, 237 E. Ontario St., Chicago, IL 60611. Reservations will be held at the door.

Please indicate the number of tickets desired:

Adventures in Art:
Film and Art Workshops
for Families

Saturday, May 8, 1:00-3:00 p.m.

Children ____
Adults ____
Total amount enclosed
$ ____

Name _____
Address _____
City/State/Zip _____
Daytime Phone _____

an assembly of artists:
seven outstanding children's film makers

by maureen gaffney

In late 1979, John Hanhardt, Curator of Film and Video at the Whitney Museum of American Art, asked if I would be willing to program a special children's film program to be exhibited from June 17-22, 1980. Since the Whitney's film and video exhibition program celebrates the work of American artists, I selected a program of about an hour's length of some of the best American filmmakers working in the children's area. The program notes which I wrote (and which follow) reflect my thinking about the filmmakers I eventually chose.

I must admit, however, that I had to exclude some outstanding artists (such as Jane Morrison) from this single program—either because their works were too long and would eliminate others I wanted to include, or because (like Dan Bailey and Jeff Brown) they were new to the field; since this was a "retrospective," I felt compelled to celebrate those who had been working in the area for some time. Naturally, outstanding non-Americans such as Beverly Shaffer and Co Hoedeman had to be excluded because of their nationality.

For one of the screenings, the session reserved for the filmmakers' "gallery talk," I introduced the films and the filmmakers—all of whom (with the exception of Caroline Leaf) were in the audience and were scheduled to participate in a workshop panel later that evening at the Media Center for Children. I strongly recommend all of these filmmakers as speakers to anyone who is planning to bring filmmaker/speakers to a children's or family program. They are articulate and appealing, and would serve—as Richard Gaugert discusses in his article in this issue—as a great way to get press coverage for such a program. [Sadly, however, I must inform you that Catherine Mercier died at a very young age almost two years ago; we will all miss her and deeply regret her untimely death.]

Program Notes

This screening is a celebration of the works of eight independent American filmmakers who have created a body of outstanding non-theatrical shorts for children. The exhibiting artists were selected for this program on the basis of two criteria: first, each filmmaker had made several films which children like; and second, each artist had broken new ground in the area called *children's film*. The films in the program, which include documentaries, liveaction and animated narratives, and a lyrical animation, demonstrate an interesting range of techniques and cover a period of twelve years—from 1965 to 1977.

In the notes which follow, several of the filmmakers state that they do not make their films specially for children. They do, however, deal with universal or folk themes, and it is an interesting commentary on the times we live in that such material is relegated to children. Perhaps this enriches children, but it results in a situation which impoverishes adults (unless they accompany a child to screenings such as this) and diminishes the importance of the artists who create these fine films.

Eli Noyes, Jr.

BAD DOG by Eli Noyes, Jr. 6 minutes; color; liveaction; nonverbal 1973/USA (Unifilm, 419 Park Avenue South, New York NY 10016)

In this droll dog's-eye-view of its master, life in a Manhattan apartment, and the ritual of boy-meets-girl in Central Park, the viewer becomes the unseen dog.

Eli Noyes is probably best known for his innovative animations. ALPHABET looks like a spontaneous—almost fingerpainted—alphabet; there is no story, just a series of letters and images done with delightful humor. CLAY consists of animated clay figures which, during the course of the film, embody the process of evolution with some witty twists. 41 BARKS is a series of animated drawings of forty-one appealing dogs, each with a slightly different bark. If it weren't so absurdly funny, the pixillated PEANUT BUTTER AND JELLY might be considered a documentary about a boy eating a breadloaf of sandwiches. SANDMAN, a lively and dance-like improvisation, is a sand animated dream.

While his improvisational animations are nonverbal, Mr. Noyes' narrative films (THE FABLE OF HE AND SHE and THE WITCH WHO WAS AFRAID OF WITCHES) generally use narration and/or dialogue. BAD DOG is the one exception. In this work, Mr. Noyes not only tells a story without words, he tells it without letting viewers see the protagonist. BAD DOG is also a perfect example of the special qualities of whimsy and originality which are the hallmarks of Eli Noyes' films.

> *"Too many people think of children as a species apart from adults. They think that if something appeals to kids it won't appeal to adults—I think that's a big mistake. In developing my films, I try to stay faithful to the child in me, and to keep in touch with what amuses and pleases me."*
>
> *Eliot Noyes, Jr.*

Among Eli Noyes' other films which children like are:
ALPHABET 6 minutes/1966 (National Film Board of Canada)
CLAY (THE ORIGIN OF SPECIES) 8 minutes/1964 (Phoenix Films)
THE FABLE OF HE AND SHE 11 minutes/1974 (Learning Corporation of America)
41 BARKS 1 minute/1972 (Texture Films)
PEANUT BUTTER AND JELLY 1 minute/1973 (Unifilm)
SANDMAN 4 minutes/1973 (Unifilm)
THE WITCH WHO WAS AFRAID OF WITCHES 14 minutes/1979 (Learning Corporation of America)

Caroline Leaf

SAND (OR PETER AND THE WORLD) by Caroline Leaf 10 minutes; b&w; sand animation; nonverbal 1969/USA (Phoenix Films, 468 Park Avenue South, New York NY 10016)

The dramatic story of a boy's mastery over his fear of the dark woods and a predatory wolf. Although it is loosely based on "Peter and the Wolf," the film only uses the story as a point of departure; the contemporary musical score is quite unlike Prokofieff's.

Caroline Leaf chooses to adapt literary works—folktales and legends, or stories which feature young protagonists. HOW BEAVER STOLE FIRE is a Native American origins tale about how fire was brought to earth. ORFEO is a dance-like interpretation of the legend of Orpheus and Eurydice. THE OWL WHO MARRIED A GOOSE is a poignant animal fable, narrated in Inuit; it is similar in some respects to the Aesop fable about birds of a feather. In a departure from the sand animation technique she previously used, Ms. Leaf developed an impressive wet paint animation style in THE STREET, a brilliant

adaptation of one of Mordecai Richler's stories from the book of the same name. The strong black lines in THE STREET are reminiscent of Matisse.

Although SAND is Ms. Leaf's first film, it clearly demonstrates her strong graphic sensibility and her mastery of movement and transformation. Her imagery is the cinematic equivalent to mime—there is nothing to distract the viewer from the character's actions. But beyond her film's technical delights, Ms. Leaf's ability to communicate emotions—suspense, tenderness, humor—and to develop multi-dimensional characters in a short film places her works securely among the classics for children.

> *"Many of my films are enjoyed by children, but I cannot say that I specifically make them for children. I like to tell stories, to create personalities, and to be clear—these things seem to work for everybody."*
>
> *Caroline Leaf*

Among Caroline Leaf's other films which children like are:
HOW BEAVER STOLE FIRE 12 minutes/1972 (AIMS Instructional Media)
ORFEO 11 minutes/1972 (Pyramid Films)
THE OWL WHO MARRIED A GOOSE 8 minutes/1974 (Churchill Films)
THE STREET 10 minutes/1976 (National Film Board of Canada)

Catherine Mercier

METAMORPHOSIS by Catherine Mercier 9 minutes; color; live-action; nonverbal 1977/USA (Texture Films, 1600 Broadway, New York NY 10019)

A wordless portrait of the process of metamorphosis in which a caterpillar changes into a butterfly. The film deserves special note in that a young girl acts as the agent who enables us to observe the magical transformation.

Nature studies are a genre in the area of children's film, and Catherine Mercier has made a series of sensitive films about nature. Her studies are unusual, though, in that they all involve children—frequently girls and/or ethnic minorities—and the child subjects have worked closely with Ms. Mercier in the process of making the films.

In THE POND a young boy sets his pet turtle free after learning about the ecosystem of pond life. In WILD GREEN THINGS IN THE CITY a black girl creates a wonderful garden on her tenement roof. In THE MEADOW two boys catch and then free a butterfly. And in METAMORPHOSIS a curious preadolescent girl enables us to see the metamorphosis of a caterpillar by constructing an elaborate habitat with an ingenious mechanism for signalling when the process begins.

> *"My goal in making these films has been to heighten people's awareness of the wonders of this planet and of their vital function on it. All my films depict children gaining a sense of self-worth and individuality through self-motivated exploration of the world around them."*
>
> *Catherine Mercier*

Among Catherine Mercier's other films children like are:
THE MEADOW 9 minutes/1973 (Texture Films)
THE POND 9 minutes/1973 (Not in distribution)
WILD GREEN THINGS IN THE CITY 11 minutes/1973 (Texture Films)

Gerald McDermott

THE STONECUTTER by Gerald McDermott 6 minutes; color; cel animation; narrated 1965/USA (Weston Woods Studios, Weston CT 06883)

In this ancient Japanese fable a stonecutter, prompted by envy, asks the Mountain Spirit to transform him into a prince. The spirit complies and changes him into a prince and, later, into other things until the former stonecutter comes full circle—almost.

The image of going on a journey is the most constant motif in Gerald McDermott's outstanding folktale films. The motif of self-definition, of self-discovery, is there also. THE STONECUTTER, Mr. McDermott's first film, is an ironic reminder to be content with who you are; but the solitary stonecutter stands in sharp contrast to the characters in his later works, all of whom are clearly involved in family situations.

ANANSI THE SPIDER, the Ashanti trickster/hero, is rescued from danger by his six resourceful sons. The Congolese tale, THE MAGIC TREE, is about Movumgu, an unloved and ugly twin, who seeks happiness away from his mother's home and finds a magical princess for his loving wife. In the Pueblo myth, ARROW TO THE SUN, a Phaeton-Christ figure leaves his village to find his divine father. And, in the Greek legend, SUN FLIGHT, Dedalus helps his son, Icarus, escape from the labyrinth but, to the man's great sadness, the boy does not survive the escape flight.

Mr. McDermott's films reveal a fine understanding of and respect for folk traditions—a respect which is communicated to all viewers. His films make interesting use of traditional instrumentation, but it is his imagery—brilliant colors and contemporary designs abstracted from their folk sources, designs which in THE STONECUTTER strongly resemble Matisse's cutouts—which is Mr. McDermott's hallmark.

> *"As a child, one of my favorite folktales was a story from Japan called* The Stonecutter. *I loved this tale of a lonely craftsman who goes through a series of magical transformations. It is the same basic theme—the lonely journey of self-transformation—that I have developed in all my films."*
>
> *Gerald McDermott*

Among Gerald McDermott's other films which children like are:
ANANSI THE SPIDER 10 minutes/1969 (Texture Films)
ARROW TO THE SUN 12 minutes/1373 (Texture Films)
THE MAGIC TREE 10 minutes/1970 (Texture Films)
SUN FLIGHT 6 minutes/1966 (McDermott Films)

Peter and Jane Chermayeff

CHEETAH by Peter & Jane Chermayeff 11 minutes; color; live-action; nonverbal 1972/USA (Encyclopedia Britannica Educational Corporation, 425 North Michigan, Chicago IL 60611)

Cheetahs are predators capable of running short distances at close to sixty miles per hour. Yet, despite their speed, it is not easy for them to find something to eat. This study of two young cheetahs, being taught by their mother to hunt on the Serengeti Plains in Tanzania, culminates in a hunt—one which is dramatic in terms of human values and film structure, but which, to the cheetahs, simply means survival.

Peter and Jane Chermayeff have made five animal studies, called *The Silent Safari*, which include CHEETAH, ELEPHANT, GIRAFFE, LION, and ZEBRA. Each film is an unnarrated look at the animal of the title—its habitat, its feeding habits, its social/familial structure, and its physical attributes.

These highly cinematic films are impeccably shot, allowing viewers to observe the animal subjects for themselves, to make their own connections, and to draw their own conclusions. The restrained use of music and effects, the lack of all-knowing narrator, and the mundane daily events (eating, drinking, sleeping, playing with each other, caring for the young) make them the best naturalistic short film portraits of African animals for children currently available.

Mr. Chermayeff's strong background in design (he is a practicing architect and graphic/industrial designer in addition to being a filmmaker) is also evident in his earliest work, ORANGE AND BLUE, which is a beautifully filmed catalog of industrial shapes.

> *"Our African films are an attempt to capture the special qualities of the animals and their environment by looking closely at ordinary things—such as moving and eating—and at the less obvious things any patient observer might encounter and wonder about. We made the films not so much for children as for the curious spirit in us all."*
>
> *Peter & Jane Chermayeff*

Among the Chermayeff's other films which children like are:
ELEPHANT 11 minutes/1972 (Encyclopedia Britannica)
GIRAFFE 11 minutes/1972 (Encyclopedia Britannica)
LION 11 minutes/1972 (Encyclopedia Britannica)
ZEBRA 11 minutes/1972 (Encyclopedia Britannica)

ORANGE AND BLUE by Peter Chermayeff 15 minutes/1962 (McGraw-Hill Films)

Steve Segal

RED BALL EXPRESS by Steve Segal 3 minutes; color; cameraless animation; nonverbal 1975/USA (Perspective Films, 369 West Erie Street, Chicago IL 60610)

In this impressionistic journey, trains chug across the screen to a pleasant bluegrass tune called "The Orange Blossom Special." This lyrical short was animated without benefit of camera; semi-abstract images were drawn and stamped directly on raw film stock and synchronized to the up-beat music track.

Steve Segal loves movies and has been animating films since he was in high school. He is fascinated with movement and has used a musical score as the starting point for several of his films. In RUSSIAN ROOSTER, also a cameraless animation, images are synchronized to Rimsky-Korsakov's finale from "Le Coq d'Or." Successfully conveying the feeling of flying—the struggle to get airborne, the blurred vision of objects as one whizzes past—the film tells an amusing story about a rooster which outwits its would-be captors. In RED BALL EXPRESS, Mr. Segal also conveys the sensation of movement, but this time, instead of a traditional story, he gives viewers a chronological series of impressions—almost a poem—of the movement of wheels on tracks, and of trains travelling across the countryside through tunnels, over bridges, and into stations.

Mr. Segal's handling of form and color, like his handling of movement, is intensely pleasing; his images literally dance across the screen. His works have a charm and child-like quality, due perhaps to the apparent simplicity of detail and the feeling of exuberance, which appeals to both children and adults.

> *"I like to watch movies but I get bored easily, so pacing and rhythm and motion are very important—humor is, too. That's why I like to work with music—especially fast, bouncy music. The important thing for me about RED BALL EXPRESS is that it's fun. I'd like people to have as much fun watching the film as I had making it (even though it's awfully hard work)."*
>
> *Steve Segal*

Steve Segal is currently working on a longer film, FUTUROPOLIS, a science-fiction fantasy. His other film which children like is:
RUSSIAN ROOSTER 3 minutes/1974 (Perspective Films)

Tom Davenport

HANSEL AND GRETEL, AN APPALACHIAN VERSION by Tom Davenport 16 minutes; color; liveaction; narration & dialogue 1975/USA (Davenport Films, Pearlstone, Delaplane VA 22025)

This gripping treatment of the classic Grimm Brothers' tale, relocated to Southern Appalachia during the 1930's depression, effectively captures the scary side of childhood and lays it to rest when meek Gretel takes action.

Tom Davenport's first two liveaction folk/fairytale films, HANSEL AND GRETEL, AN APPALACHIAN VERSION and RAPUNZEL, RAPUNZEL, represent a significant breakthrough in films for children. Their "no frills" treatment, their documentary-style camerawork, and their "typage" characterization (an echo of silent movie type-casting) set them apart from other works. But what makes them most remarkable are children's responses. HANSEL AND GRETEL, in particular, is one of the all-time short film favorites with children over four.

> *"My objective in making HANSEL AND GRETEL, was to bring the tale and the characters to life. The initial idea for making the film grew out of my relationship with my own children—particularly my oldest boy who, at the age of four, was hospitalized for two days and nights. When he returned home, I read him the story of* Hansel and Gretel. *As a child I myself had always loved folk/fairytales; I wanted to share with him this story of abandonment and survival so he would not feel alone in his experience. The tale was quite successful and, in reading it over and over, it occured to me that the story could easily be made into a film. I could set it in the Blue Ridge Mountains near where I live and use the techniques I was familair with from my earlier adult documentary films.*
>
> *In studying the tale, I realized that despite its unrealistic and dream-like qualities, the truth of the tale and the reason for its survival is that the story presents an archetype: an emotionally realistic description of a universal human experience. HANSEL AND GRETEL is about basic fears and how one overcomes them. Essentially, it is a film about growth. I made it because I thought the theme was important."*
>
> *Tom Davenport*

Tom Davenport is currently working on a series of liveaction Grimm tales which will be broadcast on PBS (ITV) in 1983. His other films which children like are:
THE FROG KING OR FAITHFUL HENRY 15 minutes/1980 (Davenport Films)
RAPUNZEL, RAPUNZEL 15 minutes/1978 (Davenport Films)

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programming independent film

What follows are some thoughts, excerpted by Maureen Gaffney from Peter Feinstein's article, "Programming Independent Film," which originally appeared in *Film Library Quarterly* (Vol 7, Nos 3-4: 1974) and has been reprinted in Deirdre Boyle's book, *Expanding Media* (Oryx Press, 1977). Founder of the Film Forum in New York, Mr. Feinstein is currently Account Executive at Newsome and Company, a Boston based public relations firm.

Although the article was written about adult programs, many of his insights apply to children's and family programs.

- The nature of the short film lends itself to imaginative selection and exhibition.
- If a programmer is a neophyte, then . . . research is necessary. I am amazed at the number of people who are content to show the films they like. "Critic's Choice" is every programmer's dream, but such narcissism does not make for substantive programs.
- The key to good programming is to have a grasp of the basic dimensions of the medium: to have placed what one has viewed in some order.
- When putting together a group show, I normally begin with a film that has some special point I wish to reinforce.
- Among my pet peeves are people who show two hours of the most difficult films to the uninitiated. They are the same people who destroy poetry by starting with Milton.
- Boredom seems to be the greatest fear of most programmers. . . . [However,] excessive fear of boring an audience is a fault among both filmmakers and film programmers. More than any visual medium, film exists in time. . . . [Thus,] it is an ultimate test of the filmmaker's skill to manipulate time so as to draw us in and out of the film as a creative act. Slow portions may be no more than a chance to regroup one's senses. Unfortunately, Hollywood has taught us that when the lights dim and the screen begins to flicker that no more is to be asked of us than to keep our eyes open for the remainder of the experience. Pandering to this convention is patronizing to an audience.
- I love film. I love film because it says things that can never be said in print. It has creative possibilities unlike any other art form. It is a very special medium. When programming film, it is primary that this specialness be the focus.

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family film festivals and the fine art of getting an audience

by maureen gaffney

In order to promote the use of short film programs for family audiences among U.S. museums, the Media Center for Children (MCC) compiled eight hour-long programs during 1979 for subsequent circulation nationwide. The films, selected from nearly 1,000 works that had been tested by MCC staff with children since 1975, included some of the best available works for children. Although many countries were represented, most of the films were made by independent American filmmakers—and it was the goal of the series to promote this special group of artists, as well as to make the general public aware of the range of materials available for children in the area of non-theatrical shorts (i.e., non-commercial films—so-called "educational 16mm films").

Another goal of the series was to give participating museums a chance to experiment with this program format without having to go through the work of both programming the films and promoting the exhibitions. It was MCC's expectation that if we did the programming, the museums could concentrate on getting the audience.

Although museums were welcome to exhibit all eight programs, we divided the programs into two three-reel series—the A and B Circuits—and two single-reel substitute or additional programs. In order to avoid "one-shot" screenings, which we felt would give no indication of audience interest, we required museums to take at least three programs. Museums were allowed to run each program twice—in fact, we suggested they do so—but both programs had to be back-to-back on the same day or directly following each other on a Saturday-Sunday so that the program could be shipped on to the next site.

In addition to receiving programs on hour-long reels, exhibitors received complete program notes which are documented (as samples) in this article. During an eighteen-month period from 1979 to 1981, eighteen museums nationwide exhibited one or both of the MCC circuits.

Institutions which exhibited the programs included: The Albright-Knox Art Gallery in Buffalo, the American Museum of Natural History in New York, the Art Institute of Chicago, the Carnegie Institute/Museum of Art in Pittsburgh, the Children's Arts Council in New Orleans, the Children's Museum in Indianapolis, the Fort Worth Art Museum in Texas, the High Museum in Atlanta, the Institute of Contemporary Art in Richmond, the Long Beach Museum Authority, the Philadelphia Museum of Art, the Rocky Mountain Center for Cinema and Television Arts in Aspen, the Scottsdale Center for the Arts in Arizona, the George Walter Vincent Smith Art Museum in Springfield, Massachusetts, the University Art Museum/Pacific Film Archive in Berkeley, and the Utah Media Center in Salt Lake City.

The A and B Circuits

The A Circuit included eighteen shorts arranged by genre in three programs: *Animation Delights; Extraordinary Stories;* and *Outstanding Documentaries*. The B Circuit included fifteen shorts arranged thematically as follows: *Animal Stories; Fire, Water & U.F.O.'s;* and *Myths, Monsters & Manners*.

Besides sending circuit exhibitors the film programs and the program notes, MCC also sent publicity photos and sample press releases (which are documented herein). Although many other approaches are possible, the accompanying "copy" may be useful to programmers who are just beginning this type of promotion.

Additional Programs

Circuit subscribers were offered the opportunity of a program substitution or addition. *Native Americans: Legends & Documents*, a one-hour program, included animated legends and liveaction portraits of an eleven-year-old Native Canadian (KEVIN ALEC by Beverly Shaffer), and the world-famous Pueblo potter, Maria Martinez.

Animated Stories from Other Lands, compiled in commemoration of the International Year of the Child, featured IN THE JUNGLE THERE IS LOTS TO DO, the musical saga of jungle animals helped by a resourceful Uruguayan girl; DORJE AND THE DRAGON, the heroic adventures of a young man from the Russian-Chinese border; and a stunning Russian cel animation based on the Grimm folktale "The Fisherman and His Wife," called THE FISHERMAN AND THE FISH.

Response to the MCC Circuit

Probably because most of the museums which booked the circuits were art museums, the A Circuit—*Animation Delights, Extraordinary Stories,* and *Outstanding Documentaries*—was preferred. Although the fact that it was the "A" circuit may have contributed to this situation, I think it also had to do with the fact that a breakdown by genre seemed more related to art concepts. In addition, mostly everyone agreed that *Animation Delights* would attract a child audience.

Interestingly, at some sites, attendance was exceptional for the first two A Circuit programs and then dropped off for the third, *Outstanding Documentaries*. Some exhibitors accounted for this by saying that the first two titles appealed to young (pre-school and lower elementary) children, while the third title appealed to older (pre-adolescent) children—a group that, by and large, is hard to attract. In Fort Worth, however, the documentaries program was reported to be the audience's favorite. One of the things you can safely say about programming is that nothing will work with every audience—getting to know your particular audience is the only solution!

Overall response to the programs on the part of both the public and the museum staff where they were exhibited was extremely positive. While objectives for offering the programs—as well as the sizes of different museum auditoriums—varied, those museums with the best promotion outreach and which carefully targeted their promotion to their intended audience had the greatest head count. The American Museum of Natural History had an average turnout of 585 people for each screening; programs were exhibited at 1:30pm and 3:00 pm on December 27, 28, and 29, 1979 (for details see the article in this issue which describes this and other programs there). The Saint Louis Art Museum had an excellent turnout (for details see Richard Gaugert's article) and the Pacific Film Archive, which promoted six 11:15am Wednesday programs as "Films for Big and Little People" (see flyer on opposite page with program title changes) had an average attendance of 335 for each program on June 18 and 25 and July 9, 16, 23 and 30 in 1980. (Keep in mind that summer in San Francisco is not the best time of year, weatherwise; it can be downright chilly there at that time.)

Some audience targeting problems may have arisen because certain museums—Richmond and Scottsdale, for example—promoted the circuit as a children's film festival. Although this does not *universally* create problems, there is—as we at MCC have learned from experience—a world of difference in the public's "mind" between a family festival and a children's festival. A children's festival tends to draw pre-school age children, while a family festival can, with proper promotion, bring in everyone from infants to those elusive eight- to twelve-year-olds.

The greatest disappointments museums had with the MCC circuit came from incorrectly targeting the promotion or inappropriately scheduling the screenings. Some were surprised to discover how young their audience was. Others found that they had scheduled screenings at a time of day or year which was not good for the audience they hoped to reach. It helps a great deal to find out what your targeted age group does on the day you plan to offer a screening; if you are considering a weekend program, a small telephone poll of members can give you an idea of whether morning or afternoon screenings would be preferred—and whether Saturday or Sunday, for example, would be a better day. It also helps to consider the weather: terrible weather, such as many sections of the country have in the dead of winter, can keep an audience home; on the other hand, beautiful weather may take your audience out-of-doors, but not necessarily to a film screening. Because these issues gave many circuit exhibitors their biggest headaches—particularly those for whom this was a first film series, I have excerpted some of their comments about scheduling and targeting audiences from the evaluation forms they returned to the Media Center for Children.

At the Fort Worth Art Museum, Susan Freudenheim exhibited the A Circuit on three consecutive Saturdays—April 19 and 26, and May 3, 1980—at 10:30am. While programs were well-received, attendance was rather low due, Susan believed, to competition from beautiful spring weather. When asked what she would change were she to offer a similar program, Susan said she would schedule it in the winter—not the spring. When asked if she got her audience (a general family audience), she said she did; however, the age level was younger than she had anticipated. Apparently, the Fort Worth area audience to whom a Saturday morning program has the greatest appeal is families with pre-school children; older children tend to have other plans and scheduled activities, such as music lessons, sports, clubs, religious instruction, and so forth.

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University Art Museum, Berkeley
2625 Durant Ave
Berkeley, CA 94720

SUMMER FILM SERIES
WEDNESDAYS at 11:15 a.m. ONE HOUR EACH

ADMISSION FREE

Presented in Association with
THE MEDIA CENTER FOR CHILDREN, N.Y., N.Y.
With Support From Donations By
SERIOUS BUSINESS CO. SMALL CHANGE CHILDREN'S CLOTHES

June 18, **Animation Delights**
GERTIE THE DINOSAUR, GERALD MC BOING BOING, FELIX THE CAT

June 25, **Stories on Film**
HANSEL & GRETEL, folktales, and PIERRE, from Sendak's Nutshell Library.

July 9, **Looking at People & Places**
Outstanding documentaries on a zoo, French restaurant & dance class for boys.

July 16, **Fire, Water & U.F.O.'s**
HARDWARE WARS, and WHAT ON EARTH, a "Martian newsreel" about life on Earth.

July 23, **Native Americans: Legends & Documents**
Pueblo, Navajo & Mimac legends, plus portrait of a contemporary Indian boy.

July 30, **Myths, Monsters & Manners**
RAPUNZEL, RAPUNZEL; THE ROBOT and LADY FISHBOURNE'S COMPLETE GUIDE TO BETTER TABLE MANNERS

At the Indianapolis Children's Museum, Nikki Black exhibited the B Circuit on three well-spaced Wednesdays as part of a "Wednesdays Are Wonderful" summer family program which included music, mime, drama, and film programs. Screenings were held at 1:30pm, 3:00pm, and 7:00pm on June 11 and 25 and July 13, 1980. Attendance was excellent, but in her comments Nikki noted with some surprise (since she offered the circuit in hopes it would attract upper-elementary age children) that "...a fairly large percentage of the audience was composed of pre-school age children; however, because pre-school through third grade forms the largest proportion of the museum's drop-in audience, perhaps I should have anticipated the younger age group."

At the Scottsdale Center for the Arts, Alison Grinder exhibited two programs from the B Circuit—*Animal Stories* and *Myths, Monsters & Manners*—and two alternative programs—*Native Americans: Legends & Documents* and *Animated Stories from Other Lands*. Screenings were scheduled at 10:00am on four consecutive spring Saturdays: April 5, 12, 19 and 26, 1980. The programs were extremely well-received but attendance was low. When asked what she would change, Alison said both the time of the day and the time of year. She thought she might try afternoon screenings in the summer or winter—February, or even January—in order to avoid competing with Arizona's best out-of-doors weather.

The Albright-Knox Art Gallery which ran the A Circuit on December 19, 20 and 21, 1980—a Friday, Saturday and Sunday—had attendance results similar to those Richard Gaugert discusses in his article in this issue. Attendance was poor because of the programs' too-close proximity to Christmas.

Holidays and vacation times can be good or bad, depending on the section of the country and on the museum's population—and depending on what sort of competition the film programs will have. Weather must always be considered, but so should lifestyle. Time of year, as seen above, can also be critical. While most of the museums which offered afternoon programs seemed content with that time slot, Janet Gelman of the Smith Art Museum in Massachusetts thought that her Saturday screenings, at 1:30pm and 3:00pm, ran too late (especially the second one) for her March 8, 15, and 22, 1980 program. If she did it over, Janet said she would reschedule the screenings for 1:00pm and 2:30pm so that the second screening would not run so late in the still-winter, Northeast afternoon.

Funding Sources

Compilation and distribution of the programs was supported by public funds from the National Endowment for the Arts and the New York State Council on the Arts, as well as by contributions from the following distributors: American Federation of Arts, Dan Baily Films, Barr Films, Beacon Films, Bosustow Productions, Carousel Films, Centron Films, Creative Film Society, Tom Davenport Films, Encyclopedia Britannica Educational Corporation, FilmFair Communications, Films Incorporated, Frank Gardner Films, Janus Films, Learning Corporation of America, McGraw-Hill Films, Macmillan Films, Media Guild, Museum of Modern Art, National Film Board of Canada, Oriola Studios, Paramount Communications, Perspective Films, Phoenix Films, Pyramid Films, Serious Business Company, Texture Films, Unifilm, and Weston Woods Studios.

sample circuit press releases

ART MUSEUM TO HOLD FAMILY FILM FESTIVAL IN MAY

A series of hour-long programs of short films for families will be screened on three successive Saturdays in May at the Municipal Art Museum, Glendale and High Streets. The family film festival, programmed by the Media Center for Children, consists of eighteen outstanding 16mm shorts selected from over 500 works that were pre-tested with children. Most of the works have been produced by American filmmakers.

There will be a different program each Saturday—May 10th, 17th, and 24th—with repeating matinees at 1:00pm and again at 2:30pm. *Animation Delights*, which will be screened on Saturday, May 10th, consists of animated works from turn-of-the-century pioneers to contemporary child-made works; included are Winsor McCay's GERTIE THE DINOSAUR (1909), Otto Messmer's Felix the Cat in ONE GOOD TURN (1929), and John Hubley's GERALD McBOING BOING (1950). The more contemporary films include TAXI, IMPASSE, and THE FABLE OF HE AND SHE. Techniques range from pixillation to line, sand, clay, and cutout animation. The program for May 17th, *Extraordinary Stories*, includes liveaction and animated dramas about resourceful children. Among the works to be shown then are Maurice Sendak's PIERRE, Tom Davenport's HANSEL AND GRETEL, AN APPLALACHIAN VERSION, and Claude Berri's delightful farce, LE POULET. The final program, *Outstanding Documentaries*, which will be screened on May 24th, includes behind-the-scenes looks at a woman zookeeper, boys dancing, and people who work at night, as well as a fascinating glimpse of underwater creatures. The films include John Avildsen's DANCE ON A MAY DAY, Nell Cox's FRENCH LUNCH, Robin Lehman's NIGHTLIFE, and Bob Kurtz's NIGHT PEOPLE'S DAY.

There will be no charge for these programs. Seating will be on a first come, first seated basis. Although the programs were intended for children from age five up, younger children accompanied by an adult will also enjoy them.

For further information please contact the Education Department, 555-6789.

This festival was made possible in part by funds from the National Endowment for the Arts, the New York State Council on the Arts, and by contributions from participating distributors.

CHILDREN'S MUSEUM TO HOLD FAMILY FILM FESTIVAL IN APRIL

A series of hour-long programs of short films will be screened on three successive Sundays in April at the Children's Museum on Delancy Street and Concord Avenue.

The family film festival, programmed by the Media Center for Children, consists of fifteen outstanding animated and liveaction shorts. The 16mm films, selected from over 500 works, have been successfully pre-tested with children. Most of the works were produced by independent American filmmakers.

There will be a different program each Sunday—April 2nd, 9th, and 16th—with repeating matinees at 1:30pm and again at 3:00pm. Each program has been built around a theme. *Fire, Water & U.F.O.'s* which will be screened on Sunday, April 2nd, has films on natural phenomena as well as not-so-natural phenomena: geysers, forest fires, ecology, fantasy creatures, body snatchers, and a spoof of the movie, STAR WARS. The filmmaking techniques vary from impasto paint animation to liveaction. *Myths, Monsters & Manners*, on April 9th, consists of five shorts, both animated and liveaction; the films' subjects include creatures you can only see at night, a fairytale, a puppet version of KING KONG, a joyful adventure with six clay creatures, and a colorfully animated etiquette lesson (somewhat reminiscent of Monty Python). *Animal Stories*, on April 16th, includes four films. The program begins with a delightful cameraless animation of a clever rooster, followed by a documentary on sea otters, and two gripping liveaction dramas featuring a young girl and a hunter, and a Bedouin boy and his pet lamb.

There will be no charge for these programs (although there is a pay-what-you-wish admission to the museum). The programs were created for children ages five and older; however, younger children accompanied by an adult will also enjoy them. Seating will be on a first come, first seated basis.

For further information, contact the Department of Education, 555-1234, extension 567.

This program was made possible in part by funds from the National Endowment for the Arts, the New York State Council on the Arts, and contributions from participating film distributors.

Program Notes for Circuit A

[*Editor's Note*: Although we ran complete addresses following each distributor, we will drop addresses after the first write up in this article in order to save space.]

Animation Delights (65 Minutes)

TAXI by Roland Stutz 3 minutes; French song; pixillation 1969/Canada (National Film Board of Canada, 1251 Avenue of the Americas, New York NY 10020)
The stop-and-go essence of a taxi driver's day shown via stop-motion photography, over a one-year period.

GERTIE THE DINOSAUR by Winsor McCay 11 minutes; silent; b&w; liveaction & animation 1909/USA (Museum of Modern Art, Film Circulation Department, 11 West 53 Street, New York NY 10019; Creative Film Society, 7237 Canby Avenue, Reseda CA 91335)
An animation classic made before World War I, this silent film features one of the first cartoon animals ever created.

IMPASSE by Caroline & Frank Mouris 10 minutes; nonverbal; collage animation 1978/USA (Phoenix Films, 468 Park Avenue South, New York NY 10016)
A visual tour-de-force featuring the dance-like adventures of a dot and arrow.

A LITTLE GIRL AND A GUNNY WOLF by Steve & Marion Klein 6 minutes; cutout animation 1971/USA (AIMS Instructional Media, 626 Justin Avenue, Glendale CA 91201)
A charming African-American version of "Little Red Riding Hood" drawn and narrated by elementary school children.

SAND (PETER AND THE WOLF) by Caroline Leaf 10 minutes; nonverbal; b&w sand animation 1969/USA (Phoenix Films)
An arresting adaptation of "Peter and the Wolf," wordlessly animated in sand.

THE FABLE OF HE AND SHE by Eliot Noyes, Jr. 11 minutes; clay animation 1974/USA (Learning Corporation of America, 1350 Avenue of the Americas, New York NY 10019)
An amusing look at sex-defined job roles and a tongue-in-cheek anthropological study of an island.

FELIX THE CAT in ONE GOOD TURN by Otto Messmer 7 minutes; b&w; cel animation 1929/USA (Oriola Film Studios, 50 East 42 Street, New York NY 10017)
The engaging and resourceful cat helps a friend.

GERALD McBOING BOING by Robert Cannon & John Hubley 7 minutes; cel animation 1950/USA (Churchill Films, 662 North Robertson Blvd, Los Angeles CA 90069; Creative Film Society)
Despite an unusual handicap, Gerald McCloy finds his own special place in the world.

This program was made possible in part by public funds from the National Endowment for the Arts, the New York State Council on the Arts, and by contributions from the film distributors listed above. The films were selected for this special showcase by the Media Center for Children, Inc., a New York City-based national resource on children's media. As part of the Media Center's ongoing evaluation process, each film was pre-tested with children. Most of the films were made by independent filmmakers, and it is the Media Center's hope that the public will enjoy the diversity of filmmaking styles. [*Editor's Note*: The above notation appeared at the bottom of each program. In order to save space, we will not repeat it after this.]

Extraordinary Stories (53 minutes)

PIERRE by Maurice Sendak 6 minutes; song; animation 1976/USA (Weston Woods Studios, Weston CT 06883)
A delightful animation of the Nutshell Library's moral tale of a careless young boy.

HANSEL AND GRETEL, AN APPALACHIAN VERSION by Tom Davenport 16 minutes; liveaction 1975/USA (Tom Davenport Films, Pearlstone, Delaplane VA 22025)
A gripping liveaction version of the traditional Grimm Brothers' folktale.

KUUMBA: SIMON'S NEW SOUND by Bob Bloomberg & Jane Aaron 8 minutes; cutout animation 1978/USA (Beacon Films, 1250 Washington Street, Norwood MA 02062)
An engaging African-Caribbean tale with child-made artwork about the origin of the steel drum.

CECILY by Pavla Reznickova 7 minutes; cutout animation 1979/Czechoslovakia (Learning Corporation of America)
Cecily uses a handicap to good advantage in this uniquely animated runaway fantasy.

LE POULET by Claude Berri 15 minutes; b&w; French dialogue with English titles; liveaction 1963/France (Films Incorporated, 1144 Wilmette Avenue, Wilmette IL 60091)
A young child's ingenious efforts to save a chicken are warmly captured in this charming French farce.

Outstanding Documentaries (58 minutes)

NIGHT PEOPLE'S DAY by Bob Kurtz 11 minutes; liveaction 1971/USA (FilmFair Communications, 10900 Ventura Blvd, Studio City CA 91604)
An exceptional catalog of the real people and machines that work at night.

MORNING ZOO by Mark Michaels 10 minutes; liveaction 1972/USA (FilmFair Communications)
A relaxed look at a California zoo and the animals there, before the crowds arrive.

FRENCH LUNCH by Nell Cox 15 minutes; liveaction 1969/USA (American Federation of Arts, 41 East 65 Street, New York NY 10021)
A fascinating glimpse at the process of preparing French-style cuisine in a midtown Manhattan restaurant.

NIGHTLIFE by Robin Lehman 12 minutes; nonverbal; liveaction 1975/USA (Phoenix Films)
Marine shapes from scallops to anemones are playfully celebrated in this catalog of marine life.

DANCE ON A MAY DAY by John Avildsen 12 minutes; liveaction 1977/USA (Learning Corporation of America)
The rehearsal and performance of modern jazz dances by boys from several New York City schools under the direction of Jacques D'Amboise.

Program Notes for Circuit B

Animal Stories (59 minutes)

RUSSIAN ROOSTER by Steve Segal 3 minutes; nonverbal; cameraless animation 1975/USA (Perspective Films, 369 West Erie Street, Chicago IL 60610)
An exciting combination of music and image, this drawn-on-leader film is edited to Rimsky-Korsakov's "Le Coq d'Or."

THE WHITE HERON by Jane Morrison 26 minutes, liveaction 1978/USA (Learning Corporation of America)
Based on a story by Sara Orne Jewett, this film successfully evokes another time and place; it also captures the timeless struggle of defining oneself.

OTTERS: CLOWNS OF THE SEA by Wah Chang & William F. Bryan 14 minutes; liveaction 1973/USA (AIMS Instructional Media)
An appealing creature is tenderly documented in this short film.

TALEB AND HIS LAMB by Ami Amitai 16 minutes; liveaction 1975/Israel (Barr Films, 3490 East Foothill Blvd, Box #5667, Pasadena CA 91107)
In this classic version of a Bedouin folktale, Taleb is faced with a dilemma.

Fire, Water & U.F.O.'s (55 minutes)

COLTER'S HELL by Robin Lehman 14 minutes; nonverbal; liveaction 1973/USA (Phoenix Films)
This arresting film takes a careful, quiet look at a natural phenomenon.

WHAT ON EARTH by Les Drew & Kaj Pindal 10 minutes; animation 1966/Canada (McGraw-Hill Films, 110 Fifteenth Street, Del Mar CA 92014)
A Martian newsreel reports about life on planet earth in this tongue-in-cheek animation.

SQUIGGLE by Dan Bailey 6 minutes; b&w; liveaction & animation 1971/USA (Dan Bailey Films, Penland School, Penland NC 28765)
A man tries to catch the elusive creatures that are whispering in the dark.

FIRE by Witold Giersz 9 minutes; nonverbal; paint animation 1975/Poland (Encyclopedia Britannica Educational Corporation, 425 North Michigan Avenue, Chicago IL 60611)
An impressionistic and visually stunning short—a marvel of impasto paint animation as well as an unusual ecology film.

HARDWARE WARS by Ernie Fosselius & Michael Weise 13 minutes; liveaction & object animation 1978/USA (Pyramid Films, Box #1048, Santa Monica CA 90406)
An imaginative—albeit low-budget—spoof of the popular movie STAR WARS.

FANTASY by Vincent Collins 3 minutes; nonverbal; animation 1976/USA (Serious Business Company, 1145 Mandana Blvd, Oakland CA 94610)
A free-floating and colorful catalog of images drawn from popular and ancient cultures.

Myths, Monsters & Manners (60 minutes)

MOONBIRD by Faith & John Hubley 10 minutes; cel animation 1970/USA (Films Incorporated)
In the dark of night, two young brothers sneak out of their house to capture an elusive nighttime creature.

WHAZZAT? by Arthur Pierson, Jr. 10 minutes; nonverbal; clay animation 1975/USA (Encyclopedia Britannica Educational Corporation)
A joyful celebration of shape and form in which six lively clay creatures explore their environment.

RAPUNZEL, RAPUNZEL by Tom Davenport 15 minutes; liveaction 1978/USA (Tom Davenport Films)
Set in the Victorian era, this is an exciting American adaptation of the classic Grimm romance.

THE ROBOT by Frank Gardner 18 minutes; nonverbal; object animation 1978/USA (Frank Gardner, 12 East 2nd Street, New York NY 10003)
A poignant, KING KONG-style horror story featuring Victorian toys, in which a contemporary robot emerges from under a Christmas tree.

LADY FISHBOURNE'S COMPLETE GUIDE TO BETTER TABLE MANNERS by Janet Perlman 6 minutes; line animation 1976/Canada (Carousel Films, 241 East 34th Street, New York NY 10016)
To old-fashioned etiquette book narration, zany and colorful dinner guests interpret Lady Fishbourne's guidelines for better table manners.

Program Notes for Substitute Reels

Native Americans: Legends & Documents (60 minutes)

THE CREATION OF BIRDS by Frederic Back 10 minutes; nonverbal; cutout animation 1972/Canada (AIMS Instructional Media)
This evocative and highly visual film, derived from a Micmac legend about the origin of birds, makes excellent use of animal symbolism.

KEVIN ALEC by Beverly Shaffer 16 minutes; liveaction 1976/Canada (Media Guild, 11526 Sorrento Valley Road, San Diego CA 92121)
A glimpse of the lifestyle of eleven-year-old Kevin Alec who lives on the Fountain Indian Reserve in British Columbia.

NAVAJO RAIN CHANT by Susan Dyal 3 minutes, nonverbal; animation 1971/USA (Creative Film Society)
A dazzling, plotless film that visualizes the evolution of Navajo design motifs abstracted from the environment of the Southwest.

MARIA OF THE PUEBLOS by Maurice Prather 15 minutes; liveaction 1971/USA (Coronet Films, 369 West Erie, Chicago IL 60610)
A documentary about Maria Martinez, a Pueblo potter of rare talent.

ARROW TO THE SUN by Gerald McDermott 12 minutes; cel animation 1973/USA (Texture Films, 1600 Broadway, New York NY 10019)
The quest-legend of an outcast Pueblo boy's search for his father.

Animated Stories from Other Lands (64 minutes)

IN THE JUNGLE THERE IS LOTS TO DO by Experimental Film Group 17 minutes; musical; cutout animation 1972/Uruguay (Unifilm, 419 Park Avenue South, New York, NY 10016)
A musical about cooperation based on the book by Uruguayan author Mauricio Gatti.

DORJE AND THE DRAGON by Mosfilm 17 minutes; cel animation 1957/USSR (Janus Films, 745 Fifth Avenue, New York, NY 10022)
A young peasant bravely confronts the danger threatening his village.

THE FISHERMAN AND THE FISH by Alexander Ptushko 30 minutes; cel animation 1950/USSR (Not in distribution.)
Visually stunning, with great Russian costumes and buildings, this is the traditional Grimm tale about greed.

film previews

ABSTRONIC by Mary Ellen Bute 7 minutes; nonverbal; computer animation 1954/USA (Cecile Starr, New York NY)

This sensuous, colorful celebration of Western American motifs opens with a shot of an orange aperature, following which two orange circles enter and overlap in frame center where a green computer image dithers. A fifties-sounding narrator reads titles as they appear, then adds, "Enjoy yourself," and that's just what viewers do for the next seven minutes.

Divided into two parts, each clearly marked (part one, Copland; part two, Gillis), filmmaker Bute evokes the Old West through color, texture, and symbol. She uses the "Hoe Down" episode from Aaron Copland's 1942 ballet suite "Rodeo" and "Ranch House Party," a complementary score by Don Gillis. Because similar phrases are used in each composition, in part two Bute repeats several of the images introduced in part one. While each section is distinctive, the film operates as a whole, uninterrupted by the musical change mid-way.

"Hoe Down" begins. The frame is cut by a sensual diagonal curve with dark orange filling the lower half of the frame, deep yellow the upper part, as bright yellow lines dance in the center like an oscilograph "translating" the music into electrical impulses.

A brightly colored harlequin pattern curves up from the bottom of the frame. Red horizon lines traverse the frame. A spiral of purple, blue and pink unwinds. Blue shapes (the graphic equivalent of the jaunty fiddling) high-step across the screen. The background turns red-orange, like a plains sunset. A line image, clearly a cowboy hat, moves and changes shape. A trio of diamonds cuts across the center of the frame. A lasso appears and twirls. Images constantly change shape and color. A group of black humped lines with pointed ends huddle in the lower right of the frame (like buffalo, or dogies ready for the round-up), then run over the prairie.

The mood changes as the background turns gray-blue and pastel cloud designs (a post-storm sky) move down-frame; then we see what must be the Western skies as dozens of pinpoint lights move away from us and the "Hoe Down" ends.

Part two begins, closely following the red/orange scheme of the first half. A plump, snake-like figure moves up and down, across the frame. Purple railway tracks recede across the plains, coming together at the base of a mountain which is depicted in different shade gradations of yellow. The camera moves in and out, in and out. (Perhaps the greatest difference between the sections is that in part two there are increased camera movements and perspective changes.) The snake reappears, but while the images remain the same, their colors change. A ball of orange, streaked with yellow (the sun) moves across a black background. Different colors fill the screen. The dogies (from part one) hoof across the open plains. They disappear. A black squiggle, looking like a long-winged bird, crosses a hot orange (sunset) plains "landscape." Small rectangles form a spiral. Colored lines suggesting notes of a musical scale appear and disappear. The toe-tapping, good time "Ranch House Party" is over.

This wonderful blend of music and image came to our attention too late for testing with children for this particular issue; however, because we thought it might have wide application for museums, we are describing it here. Besides obvious possibilities for exhibitions with classic Western themes, ABSTRONIC might also work very well with the paintings of Georgia O'Keefe and those contemporary artists whose work is centered in the landscape and peoples of the Southwestern United States. In addition to its potential for programs devoted to women filmmakers, ABSTRONIC could also work with activities related to music, movement and abstract tempera painting. While it could succeed with pre-schoolers, we feel that the film might work best with viewers eight and older.

MCC Staff

AMERICAN MARCH by Oskar Fischinger 3 minutes; nonverbal; animation 1939/USA (Cecile Starr)

An outstanding abstract animation set to Sousa's "Stars and Stripes Forever."

100 WATTS 120 VOLTS by Carson Davidson 6 minutes, nonverbal; liveaction 1977/USA (Texture Films)

A *ballet mechanique* on the subject of manufacturing incandescent light bulbs, set to Bach's "Third Brandenberg Concerto."

programming resources

Marilyn Collier, Millie Almy & Barbara Keller. **Films for Three to Fives.** (Berkeley: Department of Education, University of California, 1976)
A book containing detailed annotations of fifty-seven shorts which were field-tested with pre-school children in California. Despite the few bits of misinformation (some running times and distributors are incorrectly listed), the book would be a great help to anyone planning pre-school programs. If you can get a copy (which is difficult), try comparing annotations with those in *More Films Kids Like* and *What To Do When the Lights Go On.*

Carol A. Emmens, editor. **Children's Media Market Place, 2nd Edition.** (New York: Neal Schulman, 1982)
Although this book's compilation of distributors of children's film and video works is not all-inclusive, it contains a fairly comprehensive listing of resources for children's materials—print as well as non-print. A helpful resource for programmers (and writers, producers, fund-raisers, etc.).

Maureen Gaffney. **More Films Kids Like.** (Chicago: American Library Association, 1977)
Two hundred short films are annotated in this sequel to *Films Kids Like.* This second volume includes a brief description of how to use activities with children as well as indexes for both volumes. One particularly helpful index is "Films for the Very Young (3-6)" on pages 137-38.

Maureen Gaffney & Gerry Laybourne. **What To Do When the Lights Go On.** (Phoenix: Oryx Press, 1981)
A general programmer's resource for film exhibitions and film/art programs for children and families. A highlight of the book is its suggestions and explicit directions for combining films and art activities. It includes an introduction discussing the art of programming, a "case study" of a film series at the Delaware Art Museum, and lengthy indexes and annotations of over 350 films. Unfortunately, since publication of the book, some distributors have moved or changed their names. For updated information about distributors, contact MCC (212/679-9620) or the Educational Film Library Association (EFLA) in New York City (212/246-4533).

Ruth M. Goldstein & Edith Zornow. **Movies for Kids.** (New York: Frederick Ungar Publishing Company, 1980)
An annotated selection of 75 feature films and 72 shorts which the authors found suitable for young adolescents. Selections range from the 1910's to the late 1970's and include much information that would be helpful in developing program notes. There is, however, no indication of how children might respond to the works recommended.

Nina Jensen, editor. "Children, Teenagers and Adults in Museums: A Developmental Perspective," **Museum News** (Vol 60, No 2), May/June 1982
Must reading for anyone not familiar with developmental theory, this brief but eminently quotable article would be a fine resource in grant proposals to develop interactive and child-appropriate programs.

Kit Laybourne. **The Animation Book.** (New York: Crown Publishers, Inc., 1979)
A wonderful resource for film teachers, animators, or film programmers. It gives explicit step-by-step instructions for different animating processes, and has a lot of information about contemporary independent American and Canadian filmmakers.

Gerald Mast. **Film/Cinema/Movie: A Theory of Experience.** (New York: Harper & Row, 1977)
In this outstanding discussion of the medium, Mast manages to integrate the various theories of Bazin, Arnheim, and Eisenstein and discuss features, avant-garde works, and animation in a way that makes exquisite sense. Except for his comparison of the film experience to rape (which reflects a peculiar insensitivity on his part), Mast's analysis of film is clear, convincing, comprehensive, exciting, and helpful. If you read nothing else about film, read this book. Read it, in fact, even if you've read everything else.

Hollis Melton. **A Guidebook to Independent Film and Video.** (New York: Anthology Film Archives, 1976)
A listing of publications, organizations, and media study centers which provide the works, the artists, or information about independent film and video.

James Monaco. **How To Read a Film.** (New York: Oxford University Press, 1977)
A wonderful resource, this book is an encyclopedia on the art, technology, language, history, and theory of motion pictures. The glossary is excellent.

Gerald Peary & Danny Peary, editors. **The Animated Cartoon.** (New York: E.P. Dutton, 1960)
Several articles in this critical anthology might prove helpful to programmers, including: "The Early History of Animation," "Winsor McCay," "Two Premieres: Disney and UPA," "An Interview with John and Faith Hubley," "Cartoon, Anti-Cartoon," by George Griffin, and "Women and Cartoon Animation, or Why Women Don't Make Cartoons—or Do They?"

Bonnie Pitman-Gelles. **Museums, Magic & Children.** (Washington, DC: Association of Science-Technology Centers, 1982)
A catalog of selected programs in museums (both exclusively child-oriented institutions and general museums of art, natural history, etc.) this volume documents the state of the art of "hands-on" museum education for children in the United States. Its coverage is broad, helpful, but largely without analysis or critical commentary, ranging from the most legible label typefaces and exhibit guide formats (including sketchbooks), to guidelines for designing participatory activities (see pages 64-67), and descriptive listings of over 200 museum programs around the country. Chapters three and four, in particular, summarize current thinking and suggest approaches to *in museum* education; many of the well-made points in "Exhibits Involving the Museum Visitor," and "Teaching in the Museum" would also apply to participatory film programs—and are well worth reading.
Unfortunately, in terms of media, the book's list of film producers and distributors barely scratches the surface. A number of companies listed are no longer doing business, have moved, or changed their names. This is not a serious criticism of the book, however, it is merely a warning about the problem of trying to keep up with a rapidly changing industry via the medium of print. For correct listings, and more updated information about distributors, contact EFLA.

Susan Rice. "Children's Film Theater: An Eye for an I," **Doing the Media,** edited by Kit Laybourne & Pauline Ciancolo. (New York: McGraw-Hill Paperbacks, 1978)
A brief and helpful thinkpiece which explores some of the issues involved in showing films to children. Among the questions Rice addresses are *Silence Is Golden, Movies for Children Should Always Be Properly Introduced,* and *Quality Films Work in Every Situation for Audiences Large and Small.* Absolutely required reading!

Susan Rice. **Films Kids Like.** (Chicago: American Library Association, 1973)
The original Children's Film Theatre publication which includes a very helpful introduction with pointers about setting up film programs with children. Two-hundred-nineteen short 16mm films are annotated in this catalog. The book is out of print at this time; however, it is available in many library collections.

Cecile Starr. **Discovering the Movies.** (New York: Van Nostrand Reinhold Company, 1972)
A selective, illustrated history of the motion picture, beginning with magic lanterns, phenakistoscopes, zeotropes, praxinoscopes, Muybridge's zoopraxiscope, and Edison's kinetoscope. Film artists whose work is discussed (in brief) include George Melies, D.W. Griffith, Charlie Chaplin, Robert Flaherty, Hans Richter, John Grierson, Alexander Alexeieff, Norman McLaren, and Len Lye among others. Extremely helpful—both in the many film frames and its information, this would be an excellent resource for preparing program notes.

Ralph Stephenson. **The Animated Film.** (New York: A.S. Barnes & Company, 1973)
A history of the animated film which concentrates on American studio animation (such as Disney and UPA) and European and Canadian filmmakers. An interesting companion book, in terms of historical overview, to Kit Laybourne's *The Animation Book* (listed above).

young viewers

Number 7: Summer 1982

film review supplement

CANON by Norman McLaren & Grant Munro 9 minutes; nonverbal; animation 1963/Canada (International Film Bureau)

"That's a funny film; I want to see it again!" exclaimed one ten-year-old after seeing CANON, a delightful visualization of the musical form. Structured in four sections of increasing length and complexity, the film illustrates both the simplest form of a canon (the round) and more complicated forms in which a melodic line is repeated at specific intervals with inversions and variations in tempo.

In the first section, four human arms stretch to center screen and build a pile of hands. As in a game of *handsies*, each in turn withdraws from the bottom of the pile and rests on top of the others. The single beeps of a synthesizer become a fast *arpeggio* as the title letters appear on-screen in a visual equivalent of the musical *arpeggio*.

Next, a wooden alphabet block—trimmed in red with the letter A—appears on a checkerboard. It moves crisply to different squares in time to "Frère Jacques" then abruptly disappears. The B block materializes in its place, then disappears, followed by C and D. Accompanied by different pitches, all four blocks dance to "Frère Jacques"; they move in a patterned sequence which causes them to touch edges occasionally and *dosie-doe*. This segment ends when each block completes the round twice and disappears.

Next, a little white animated figure appears against a dark blue background. With a linear smile, bowler hat, and bulbous, armless body, it glissades, rotates, jumps, hops, and floats fluidly across the screen to a baroque electronic melody. This little person is replaced by similar light blue and yellow figures which dance the same pattern, one beat apart, to the simple musical canon. Then, four figures (light blue, yellow, aqua, and pink) repeat the dance a measure apart. Each disappears when it completes the melodic line.

In the fourth section, a cowboy enters the frame from the left, dressed in white pants, a twenty-or-so gallon hat, red socks, suspenders and a tie. He crosses the screen in a comical sequence of movements; he bows deeply, tips his hat, walks jauntily forward, does a windmill turn, bends, kicks his leg, and doubles over holding his stomach in laughter. He leaves screen-right; seconds later he reenters on the left, dancing to the same melody in a higher pitch. This time he is followed at intervals by three identical images of himself and a woman (himself as a woman). Just as one person bows and tips his hat, the adjacent clone kicks left, and seems to "boot" him/her in the derrière. Gradually, movement and music accelerate, disintegrating into phrases of the original, with additions, pauses, and deletions. One at a time, four images of a cat walk across the bottom of the frame (yet another visual "voice") and cowboys and woman begin to walk upside down as well as right side up (a visual inversion which parallels the canon). Finally, as music disintegrates into sounds of a record played at the wrong speed, a lone cowboy crosses the screen. Hovering tenuously above him are three yellow and blue butterflies pursued by the words *Fin* and *End*.

Before screening this film with young viewers, we sang a few well-known rounds and defined *canon* as another word for *round*. By connecting the film to an actual experience, this simple introduction helped children discover what the film was about. "They were doing the same thing, like rounds!" declared a fourth grader during a follow-up discussion. "They all do the same thing to a different tone of music," explained another.

The film's amplifying, clear structure contributed immensely to its success with children. Though rapidly paced, each section continues long enough for viewers to observe the basic movement and see the repetition and overlap. In addition, while the four sections follow the musical form, they progress from simple to complex, giving viewers four distinct "translations" of an abstract concept, and demonstrate a canon in both music and movement.

Children perceived the canonical structure at different points in the film—some early on, some later. "Oh, I get it!" announced a fifth grader during the last section. "It's just like they did before!" exclaimed another. Once children figured out what was going on, predictions abounded. "Now there's gonna be three little men." "Now the cat's gonna be upside down."

CANON's images are very concrete and familiar (hands, blocks, cartoon people, mime cowboy) and thus accessible to children. Its humor delighted them—particularly movements which defied reality, as when people walked upside down without skirts or ties falling down. Children laughed heartily as each cowboy flinched without ever really being kicked, and when the cat walked nonchalantly across the screen upside down.

As might be expected, young viewers wanted to know how these illusions were created: "How do they make the blocks come into the right place?" Children volunteered all sorts of explanations from concrete/specific ("Magnets were put underneath the blocks!" or "Strings were used to move the blocks!") to the great catchall ("It was tricks in the film!"). Some sophisticated viewers, however, knew that object animation was done by moving objects and shooting single frames; optical benchwork (when images overlapped or were reversed) was less familiar to them.

The variety and clarity of CANON's techniques make it a wonderful inspiration for filmmaking activities. During our Museum Pilot Project, CANNON was paired with THE AUTOMATED MOVING COMPANY (or LE MOBILIER FIDELE by Emile Cohl, distributed by the EmCee Film Library), a 1910 stop-motion film in which furniture moves into a house and painstakingly arranges itself in each room. Following this pair, children made flip books, although object animation would also have been an appropriate follow-up.

A classic short, CANON is great for music and movement programs, for motivating serial artwork or storytelling, for mime, and for looking at pattern, sequence, or theme and variation in different art forms. We highly recommend it for use anywhere — with or without activities, for children seven years and older. We also think the film would work fantastically with younger and preschool children (although they may not get as much out of it as older ones do), who would enjoy its exquisitely choreographed silliness. Remember, though, if you combine it in a program with other shorts, that CANON is a four-film program itself.

MLF

CANYON by Jon Jost 5 minutes; silent; time-lapse liveaction 1970/USA (American Federation of Arts)

An impressive study of *chiaroscuro*, the only movement in this conceptual and impressionistic film is the play of light and shadow on a vast and rugged landscape. Using a stationary camera set on the rim of the Grand Canyon, filmmaker Jost records the passage of a day in unedited time-lapse photography. His limited focus dramatizes the subtle alterations of color and form caused by changing daylight; the film's silence emphasizes the play of light and makes the landscape look surreal.

In the upper left section of the frame, dawn sweeps slowly across the canyon, chasing shadows before it. Each shift of light on the rocky surface reveals pastels—pink, lilac—and muted shades of blue, purple and orange. Crevice shadows move in a perceptible rhythm, delineating first one then another contour and giving the land an eerie primeval quality. As the day matures, the sun illuminates a prominent cliff. Later, deep rust and purple shadows seem to creep into the frame. With a supernatural aura, rays of the setting sun create a hexagonal flare, temporarily blocking the view of the canyon. The final images bring to mind paintings by Bierstadt or Rothko; dusk produces two horizontal bands—narrow red over a wide black—in which a small orange disk is embedded. As the disk sinks into the blackness, the film ends.

CANYON was well received by eight- to twelve-year-olds when it had very special handling; not surprisingly, without an introduction and follow-up activity, it bored them. Although not entertained, children were interested in the film when they actively participated in the viewing experience. Consequently, we introduced CANYON by asking children to pretend to be the filmmaker. We suggested that each person set up the camera on a tripod or carry it on his/her shoulder and describe what s/he saw through the camera while shooting. We added that children would later send their films to a friend, and should therefore think about *why* they would send it.

While pretending to be the filmmaker is not appropriate for every film, it worked nicely with CANYON (as it did with THE WONDER RING, reviewed in Vol 4, Nos 3-4) because one can almost sense the invisible presence of the filmmaker looking at the canyon. The idea of sending their film to a friend helped children come to terms with a most difficult concept: why would anyone want to make a film like CANYON? Young viewers' interpretations, literal or metaphorical, illustrate the effectiveness of this introduction. "I'm sending it to my friend to show how the canyon changes when it's night and dawn and morning," explained a ten-year-old. "I'm getting older like the canyon was getting older," said an eleven-year-old.

Chatting amicably during the film, children who pretended to be filmmakers noticed the color, the light, and the light's effect on proportion. They also seemed to enjoy what they saw. "Since there was no story, I caught the colors."

See the review of NOVEMBER 77 in this issue for a description of the activity which followed the screening.

CANYON is very meditative and very far removed from what children are used to watching in film or television. Consequently, it demands an introduction designed to help young viewers suspend their "normal" media expectations and interact with the film. Although it has limited application with children, CANYON can be used to explore light, color, time, and different ways of recording events. In many respects, CANYON is the cinematic equivalent of Monet's "Cathedral at Rouen" or "Haystack" series and could be used in conjunction with such works in a museum. We recommend it for small groups of children ages eight and up.

MLF

ELEPHANT by Peter & Jane Chermayeff 11 minutes; nonverbal; liveaction 1972/USA (Encyclopedia Britannica)

A deeply wrinkled, russet surface fills the frame; it undulates perceptably. A succession of close-ups reveal an eye, two columnar legs with feet, a large and leathery ear, a tapered tail which sways from side to side, and an ivory tusk—all parts of a seemingly familiar whole. As if to confirm the viewer's awakening realization, the camera pans the beast from rump to trunk. It is, without doubt, an elephant!

ELEPHANT, by Peter and Jane Chermayeff, explores the shapes, surface textures and body movements of the pachyderm from many angles and perspectives. Focusing on one or several body parts at a time, the first section of the film shows elephants eating, fanning with their ears, "wrestling," and using their trunks to pull branches and shower themselves with dirt. Although they initially appear randomly organized, close-ups and medium shots accumulate, layering information into an impressive and sensuous portrait.

Made on location in Kenya's Tsavo National Park, the meditative work is accompanied by natural sounds of animals and birds and, occasionally, a few notes on a guitar. Its sundown light intensifies the red-orange soil that covers everything; even the elephants have a rusty look from bathing in the dirt.

After the film's "puzzle" opening of body parts, its focus expands. An elephant herd is seen walking through the bush to a muddy looking pond. A long shot shows them travelling single file, led by an elephant with a broken tusk. A baby follows between two adults and the rest are arranged in what seems to be size order with the largest last. The herd picks up speed and arrives at the watering hole, still in line. The animals curl their trunks and drink in unison. A few individuals trumpet noisily. Some splash a bit in the water.

Apparently satisfied, the herd leaves the watering hole. From behind, the camera observes them lumbering through the grass, hides now two-toned: dry and wet. ELEPHANT ends on an extreme long shot—a contrast in distance and scope to the film's opening shot—as the herd moves deftly toward the mountains and the horizon beyond.

Young viewers responded quite positively to ELEPHANT even though its slow pace and low dynamics (which seem appropriate to a film about elephants) resulted in a certain amount of restlessness. Significantly, when MCC evaluators asked children to talk out loud during the film, and discussed the film with them as they watched, this restlessness disappeared. Children became absorbed in observing, developing explanations, and drawing on their knowledge and experience in order to interpret the film. Some groups, for instance, conjectured about why elephants spray themselves with dirt; others debated the identity of the elephants—trying to determine whether they were African or Indian.

ELEPHANT is perfectly suited to this active approach to viewing because it communicates somewhat differently than traditional animal films. The Chermayeffs deliberately left ELEPHANT unnarrated, believing this would make watching it a more exciting personal experience and likewise keep it from dating; they had seen recent films with exciting photography the narration of which had been disproved by subsequent research.

ELEPHANT invites naturalistic observation much like that used by anthropologists and zoologists. In contrast, however, to field work where one is free to choose which part of and how long to study an animal, ELEPHANT is exquisitely shot and highly *structured* cinema, offering the untrained observer an opportunity to notice things s/he might otherwise miss. The impact of this experience is reflected in young viewers comments. "Imagine being stepped on by that big elephant," said a nine-year-old during a close-up of the elephant's feet and toes. "Their spine is long!" exclaimed another child. "See how their trunks are; they turn gray [when the elephants bathe in the pond]!" observed still another.

When the camera pulls back for a series of long and medium shots, it allows viewers to observe elephants in their natural and social environments. In so doing, this part of the film offers a view of elephants which is seldom available to children, even in zoos. During our field testing, the baby elephant was, naturally, very popular and children in every group remarked about how the elephants cared for their young. "Mothers took care of their kids like humans," noted a ten-year-old. "They did things that human families do—take care of themselves, stay with their babies," commented an eleven-year-old. Like CHEETAH and LION, two other outstanding films by the Chermayeffs, ELEPHANT reveals similarities and differences between animals and humans, but it allows children to discover these things for themselves.

ELEPHANT can serve as a wonderful complement to a zoo experience because the opening section suggests an approach to observing animals. After that, it gives information about the animals as social beings in their natural habitat. The film can be successfully used to stimulate observation skills and to inspire follow-up activities related to parts and wholes, form and function, classification, animal study, animals as social creatures, and natural habitats. It is also fine for activities relating to framing, composition (color, texture, shape, etc.) and portraits. In addition, it can be included in longer, thematic programs in museums, schools, or libraries; however, its slow pace must be carefully considered when it is being combined in a program with other films. ELEPHANT is appreciated by children (and adults) of all ages.

MLF

FELIX GETS THE CAN by Otto Messmer 7 minutes; b&w; silent; line animation 1924/USA (Museum of Modern Art; Kit Parker Films)

A resourceful cat goes to great and comic lengths in order to get a meal in this black and white, silent cartoon. As the film begins, Felix is fishing from the bank of a small river. When he approaches the water to find out why fish are not biting, a large fish slips out of the water and eats Felix's bait. The frustrated cat, in an attempt to steal a fish from a restaurant, gets caught in the act and the irate restaurateur hurls a can that hits Felix on the head. Felix examines the can which bears a "Yukon Fisherman" tradmark. Suddenly, the fisherman on the label comes to life and makes exaggerated arm motions as if telling a "fish story." A title card appears: "You get 'em that big in Alaska."

Deep in thought, Felix paces back and forth. Two question marks hover above his head, visualizing the questions Felix has in mind: how can he get those big fish and how can he get to Alaska? Inspired, Felix plucks the question marks out of the air and flings them to the ground where they become sled runners. His eyes come to rest (via dotted lines) on hot dogs hanging in a butcher's window. Felix tosses the links in front of him; they turn into sled dogs which pull Felix over hill and dale to Alaska, depositing him on a dance hall porch.

In short order, Felix has a run-in with mean looking Dan McStew who is so ill-humored that when the thirsty cat tries to take a drink, McStew shoots at him. Felix, however, escapes the bullets by dodging and dancing over them, and leaves the inhospitable saloon to resume his mission—getting fish.

By a body of water, Felix paces back and forth. What to do? Removing his tail and using it as a telescope, Felix sees salmon running upstream, literally hopping up the river on their tails. A smiling spider drops from a nearby tree and agrees to spin a fishing net. Felix enthusiastically runs to the water to try it out, but after casting the net, he is dragged under water and gets caught in a fisherman's net. Now helplessly on his way to the cannery, Felix is dumped onto a series of conveyor belts, spewed from a chute, plopped into a can and sealed therein. Felix has been canned!

In the next scene, a restaurant patron is about to dine on an unopened can of fish. The can is opened and, to the man's shock, out pops Felix who gives a mischievous wink, then plucks a fish from the can's label. He swallows the wiggling fish as the diner tips backwards and faints.

All groups screening FELIX GETS THE CAN rated it super. Viewers verbalized its action step-by-step, describing what they saw on screen, as well as predicting upcoming events and reading captions. Children excitedly gave Felix suggestions, warned him of impending disaster and sympathized when he had difficulties. "Also it was special—no sound—it didn't need it."

Even as the closing credits rolled by, children started to retell the story—and did so many times during the discussion. Everyone remarked on the wonderful transformations—"the way Felix makes something out of something else." Throughout the film, Felix resourcefully attempts to solve his dilemma while displaying an irreverent disregard for reality. Question marks change into skids, sled dogs replace hot dogs, and labels come to life. In addition, Felix's tail conveniently becomes a telescope, fish are seen literally running upstream, and a spider's web turns into a fishing net. None of these visual puns were lost on viewers; in fact, the puns inspired equally playful and creative responses from children. "I would have changed the hot dogs into watch dogs and then into watches." Viewers also admired Felix's ingenuity. "He's always thinking." Children described the film as old-fashioned, saying that they had seen similar cartoons when they were young. "The man was dressed in old-fashion clothes," said one ten-year-old, "so I know it's old."

Felix the cat was created by animator Otto Messmer, who arrived at the name from a combination of the words *feline* and *felicity*—the good luck cat. (For background information about Messmer and his animated creation, I found OTTO MESSMER AND FELIX THE CAT by John Canemaker, a twenty-five minute documentary distributed by Phoenix Films, very helpful.) Only since 1959, when revivals of these and other early films became popular, has Messmer been recognized for his contribution to animation.

FELIX GETS THE CAN was a great success with school and museum groups, sparking insights and lively discussion. Since children with whom we tested the film readily understood its various themes, FELIX GETS THE CAN works effectively in programs or activities related to transformation, metamorphosis, problem solving, resourcefulness, and using one's imagination. The film would also be a fine starting point for activities such as drawing, making flipbooks, and mime activities. Recommended for all ages.

DM

HOW TO EAT by Michael Siporin 6 minutes; b&w; liveaction 1965/USA (Siporin Films)

In the words of one fifth grader, "You never know what's gonna happen [in HOW TO EAT] but you know it will be ridiculous!" Filmed in black and white, with a ponderous, didactic narrative, Michael Siporin's film is a step-by-silly-step dissection of how to eat, spoofing traditional *how-to* films and the instructional genre of the fifties and sixties.

As opening titles appear, an "unctious" young man with slicked down hair, a pencil thin moustache, and shifty eyes, chews dilligently. Objects materialize on-screen and a male narrator enunciates the introduction: "There are two essential factors involved in the eating process. One, the eater, and two, the substance to be eaten. There are also certain accessories which play a minor role in the act of eating. These accessories include a table, a tablecloth, a chair, a plate, silverware, a napkin, a glass, a room, a landmass, a continent, a world, a galaxy, and a universe."

Continuing in this *Mad Magazine* style, the narrator outlines three critical steps in eating, which the young man (whom we will call Eater) demonstrates. In "The Approach," Eater sits gingerly in his chair and shakes out his napkin. "Right," says the narrator, and a hand holding a large stamp impresses the word *right* in large, inked letters on Eater's forehead. To further illustrate the approach, Eater demonstrates a deviation. Nearing the table, he turns and sits on his plate. "Wrong," intones the narrator as the corresponding stamp is impressed on Eater's forehead. Then, to emphasize this lesson, Eater again demonstrates the correct approach.

Next, the "Plate to Mouth" technique is considered. Loading a pablum-like food on his spoon, Eater moves it from the plate to his mouth. "Right," says the narrator; *right* reads the stamp. To make things perfectly clear, a deviation is illustrated in which Eater sticks his spoon in his ear. "Wrong," says the narrator, and with Pavlovian dependability, the evaluating stamp appears. As before, in order to reiterate the point, Eater demonstrates the correct technique.

Lastly, comes the "Mouth to Tummy" technique. Here, Eater ingests a morsel of food, chews it momentarily, and swallows it. "Right," signal narrator and stamp. Then, in what the narrator notes is a poor understanding of this technique, Eater chews and chews and chews... but never swallows. Eater continues this deviation until interrupted by narrator and stamp.

Reviewing all three techniques, the narrator announces that Eater is now ready to apply what he has learned. Escorting a female companion to a candle-lit table, Eater barely avoids sitting on his plate. In the nick of time he recalls the correct approach. Tension mounts as he lifts his spoon. Oh no! Unable to restrain himself he grabs a handful of white pablum and smears it across his face. "Losing control under pressure is definitely wrong," intones the narrator. The hand with the stamp intrudes as things speed up via pixillation. Finally, covered with food, Eater makes a move toward freedom of digestion and, placing it between two slices of bread, bites the hand that stamps him.

Young viewers thoroughly enjoyed HOW TO EAT. They giggled throughout and *ooed* with delighted disgust. Comprehending the stamp joke immediately, they praised and condemned Eater aloud, calling out "Right!" or "Wrong!" even before the stamp left its mark.

In our testing process, we warned children that the film was black and white, although this may not have been necessary. They apparently considered it an indication of its time-frame, saying it must have been "made a long time ago because it was in black and white." Some thought it was made when people were supposed to be more proper. "It was in the old days," elaborated one ten-year-old, "because of the way it looks; the wide hat was an old-day hat—the moustache was too, and the narrator talked funny."

In order to allay fears that children might imitate Eater's behavior, we should report that no young viewers believed HOW TO EAT was intended to teach them manners. They generally agreed with the fourth grader who said, "Everyone knows how to eat and the wrong approach was really silly!"

Whereas children realized the film was tongue-in-cheek, and responded to the incongruity between its apparent tone and its actions, we are not sure they have seen the type of film it mocks—a fact that did not seem to impede their enjoyment. HOW TO EAT is one of Siporin's most child-appropriate works, satisfying their love for slapstick and the ridiculous without requiring a sophisticated level of experience in order to be understood. Highly recommended for fives and older, HOW TO EAT would make a zany addition to programs on humor, how-to's, food, etiquette, film history, and mime.

MLF

Frames from the Breer film.

A MAN & HIS DOG OUT FOR AIR by Robert Breer 3 minutes; nonverbal; line animation 1974/USA (Museum of Modern Art; Films Incorporated; Serious Business)

The title may well be the most concrete thing about A MAN & HIS DOG OUT FOR AIR. As birds twitter mechanically on the soundtrack, thin black lines dance on a white ground in a nearly total abstraction of form and motion. The lines transform into a series of horizontals, verticals, and arcs. They move fluidly from one side of the frame to another and, on occasion, appear to move back in space. The lines do many things, but only momentarily during the film's brief three minutes do they make figurative references: a bird, a stairway, and—at film's end—a fat man walking a dog (an image very like a *New Yorker* cartoon). Before man and dog disappear, they circumambulate and thus define the edges of the frame.

The film's calligraphic—abstractly hierogliphic—lines bring to mind certain paintings or studies by expressionists (notably Kandinsky's "Improvisations") and abstract expressionists. Through a masterful choreography of these lines, Breer (who himself is an abstract painter) improvises "a space" in which imagination is given play. The film, however, is not without points of reference—its title, the bird-chirp soundtrack, and the image of man and dog being most specific. Even its *almost-images* suggest or refer to what could be a person, a dog, a leash, a park, a tree and a cloud. And, if one really loosens up, one might begin to feel that the lines move in a dog-walk rhythm.

Imagination, a sense of humor, and what could be called a zen approach to viewing is what A MAN & HIS DOG OUT FOR AIR requires from viewers. But, you might ask, is this a work for children? The answer, if certain conditions are met, is yes.

In most cases, the film requires an introduction. Without it, the majority of children in our screening groups found the film disconcerting and worried about getting it. "It's dust." "It's snakes." "It's just black lines." " Hey—what is this?" "It's . . . over?" Such comments typified children's responses *during* a screening. While they had little to say during it, children had even less to say *afterwards*—perhaps because the film's quickly transforming lines provide scant information. The challenge of using A MAN & HIS DOG OUT FOR AIR, therefore, lies in helping children enjoy the film on its own terms.

Even more than an introduction, children seem to need a context for viewing A MAN & HIS DOG OUT FOR AIR. While the title does provide a framework of sorts, it can be confusing since one barely sees anything resembling man or dog until the end. "Why do they call it A MAN & HIS DOG OUT FOR AIR?" asked a confused ten-year-old.

In order to make the film accessible to young viewers, we paired it with BAD DOG (reviewed in Vol 5, Nos 1-2), a film with an unseen dog as subject. First we screeened BAD DOG which is conceived of and shot from the point of view of a dog—a work that children in discussion afterwards said was filmed from the dog's eyes. Using their own summary, we then asked children to decide from whose eyes A MAN & HIS DOG OUT FOR AIR was seen. By suggesting this approach to viewing the second film, we implied that it might look unusual since it represented an unusual point of view (one possible interpretation of the film). Such an introduction freed children to respond imaginatively to this abstract and demanding work.

"It's being seen through our eyes," began one nine-year-old, making both a joke and a literal statement of fact.

"It was seen from the fat man's eyes because they showed him at the end—first they showed all those lines; the fat man draws another fat man to take his place while he's on the screen," said another nine-year-old.

"It was seen from the dog's eyes because the dog is in front of the man."

"It was from the dog's eyes because it was in black and white and dogs see in black and white."

BAD DOG, which is quite a droll and amusing film, established just the right, non-serious mood for viewing A MAN & HIS DOG OUT FOR AIR.

As a follow-up to screening both films, we asked children to draw everyday objects from the point of view of an animal (such as a tall giraffe) or an insect. We gave everyone a thick crayon and several sheets of newsprint. Most nine- to twelve-year-olds did very well with this activity; modelling their images on A MAN & HIS DOG OUT FOR AIR, they made bold linear drawings without concern for detail. One nine-year-old, in a fantastic *outsight* (a term Richard Jones defines on page 80 in *Fantasy and Feeling in Education;* New York University Press, 1968) drew a marvelous chaos of lines, reminiscent of the film's images, and explained that it was a picture of the street from the "eyes" of a falling leaf.

Interestingly, we found both the activity and the introduction described above inaccessible to children under eight. While they are beginning to understand the idea of another's point of view, most under-eights were unable to express this in their drawings.

In one screening where the film was shown without benefit of either special introduction or context, some gifted fifth graders responded quite imaginatively to A MAN & HIS DOG OUT FOR AIR—a situation which served to remind us that the combination of a group of children and a good film can generate unpredictable and at times amazing chemistry. This particular group perceived the significance of the film's motion and its abstraction, and spontaneously discussed point of view.

"Lines were forming lines around a person, and the person was spinning around and moving; if the person was in one place, the lines would be different."

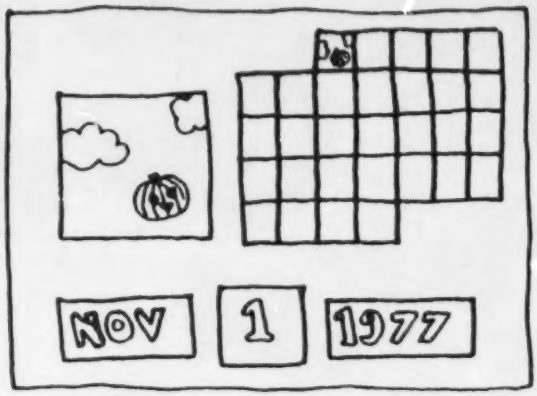
"I think someone jumped out of an airplane and was floating on a parachute and seeing it from different points of view."

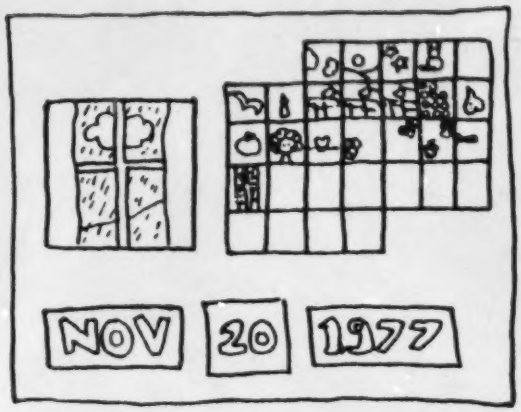
"I think the film had a point! If you really looked closely, the lines and everything were in a park; the man and his dog were walking and looking at everything at once so the lines looked all mixed up."

The fact that these children made sense out of the film faster than any adults we know still astounds us.

A MAN & HIS DOG OUT FOR AIR can be a wonderful stimulus for helping children see in new and imaginative ways, including looking at abstract art or other avant-garde films. It is also a remarkable impetus for loosening up children's drawings and helping them explore new ways of working with line and form. We recommend A MAN & HIS DOG OUT FOR AIR for use in museums and classrooms with children over eight, but it needs careful handling and/or a sophisticated viewing group.

MCC Staff





Frames from the Rubin film.

NOVEMBER 77 by Susan Rubin 3 minutes; nonverbal; line animation 1978/USA (Susan Rubin Films)

"Would you bring one of July next time?" requested a nine-year-old after seeing NOVEMBER 77, Susan Rubin's charming cinema calendar of a month.

Three things happen simultaneously in this film. *First*, small colorful drawings of each day are animated in a square on the left-hand side of the frame, while, *second*, dates register chronologically in a box at the bottom of the frame. *Third*, as one day ends, a freeze-frame image of that day is recorded on a calendar-grid of November slightly to the right of frame center.

Using a delightful, personal shorthand of images and sounds, Rubin hints at a multitude of November things: autumn moods (gray sky, ripe pumpkin, clouds), animal companions (cats and birds with appropriate sounds), celebrations ("this is my birthday"), monthly symbols (eleven pears, a Thanksgiving turkey), pleasures, disappointments, seasonal changes (a leaf falls to the road), romance and solitude (a girl walks alone down a street). Though her drawing style is deliberately primitive, the images resonate with meaning and the film's overall timing is masterful.

In a limited testing with children, we found that responses to NOVEMBER 77 varied widely from group to group. Generally, children without prior film viewing experience or exposure to art films protested it was boring or confusing; as one eight-year-old explained, "She made this to show what happened everyday, but it went too fast." In contrast, children who had some experience with films of this type were energized and intrigued by NOVEMBER 77. "Oh, I understand; I understand it!" shouted a ten-year-old viewer as November 20th was created on-screen; "Everything that was in the big box went on the calendar."

How the film was introduced and used had a significant impact on children's responses. Perhaps because the film's visual structure is complex (though the concept is simple and straightforward), it was not enough to warn children that the film had neither words nor a real story. Groups were most responsive when we asked them to participate with the film in some way. In one introduction, we asked viewers to read numbers and words aloud. Children enjoyed this activity, which kept them *looking* until they began to discover the film's pattern.

While the above introduction had an observational focus, our most successful introduction hooked children into the concept behind the film. In a paired screening with CANYON (see accompanying review), an impressionistic record of a day in the Grand Canyon, we talked about ways to observe and record the passage of time. Then we introduced, screened, and discussed each film, starting with CANYON. Before screening NOVEMBER 77 we asked children to pretend they were friends of filmmaker Rubin, who had sent them NOVEMBER 77. While they watched, children were asked to consider why Susan would send them such a film and what they would say about it when they saw her again. This dramatic lead-in helped children personalize their experience of the film, enabling them to better understand and appreciate the filmmaker's personal statement. Afterwards we asked children to draw a history-grid of their time in school, choosing one significant event for each year.

Although some children offered rich and personal interpretations ("She was telling me what happened in November," explained a ten-year-old, "the heart meant she got married, had a few cats. . ."), its minimal, fragmented action and symbolic images have a subtle emotional impact which cannot be easily articulated. NOVEMBER 77 therefore works best as a stimulus to an art activity rather than a discussion.

Children in every screening group commented on the primitive quality of Rubin's drawings, some asserting that she didn't know how to draw. This critique, however, must be considered in its proper light; it is typical of children's response to much contemporary or folk art and is, thus, not a significant criticism of the film. To children, particularly seven- to eleven-year-olds, the images are unlike what they expect from *an artist*. By their criticism, children imply that they could do better—a response which makes the film a great stimulus for drawing and filmmaking activities.

With a well thought out, playful introduction, NOVEMBER 77 can be used to inspire line animation, drawing, scratchboard illustration, graphic journals, calendars, time capsules, and personal timelines. It is wonderful for programs on holidays, family histories, and seasons. Though it needs a special context if used with all-child groups, we think it would also work well in a family program with even very young children. Recommended for anyone over seven.

MLF

A QUEST by Dan Bailey 8 minutes; nonverbal; liveaction 1980/USA (Dan Bailey Films)

Lush green hills provide a pastoral setting for this playful, wordless pageant involving medieval knights, great dragons and such. As the film begins, two peasants in stylized medieval costumes carry a colorful banner appliqued with the words *A Quest*. Throughout the film labelled banners function much like Marcel Marceau's or vaudevillian cue cards; in this review, words on these banners will be italicized.

An original score is the only sound as a white knight prances over a grassy hill. His horse, a papier-mâché construction worn around the knight's waist, is humorously set off by the barelegged actor's shorts and sneakers. Suddenly, the white knight comes face to face with a knight attired in black and red; the peasants appear in the foreground with a banner that reads *Conflict*. A drumroll sounds as knights charge. After several sallies and misses, the two have a *Reconcilliation* which takes place in total silence. The knights, now friends, join forces and ride through the countryside in *Harmony*.

Enter a great multi-colored puppet, resembling a Chinese dragon and carried by many people, making elephant-like sounds. *Peril*. Together the knights slay the spirited dragon *(Success)* then fall asleep on the ground, still encased in their horse costumes. The peasants repose, arms entwined until strange noises awaken them. An even bigger dragon enters. All brown and gold (manipulated by at least a dozen people), this puppet surrounds the sleeping knights in a fierce dance while the peasants attempt to warn the knights of *Impending Doom*. Too late, the knights awaken to fight the beast, alas, to no avail. The peasants frantically leap about, helpless and wrought with worry, until *An Ally* in the form of a colossal kite puppet, dressed like a queen, appears. Two stories high and supported by many people, she makes swaying and hypnotic movements that cast a magic spell as the dragon is brought down by the

knights. *Victory!* There is dancing and celebration to medieval drum, mandolin and krummhorn. Even the dragons, now tamed, join the triumphal procession. Waving colorful flags, actors, puppets, puppeteers, and spectators join in the pageantry of a *Celebration.*

Children seemed delighted and highly energized by A QUEST. Before we screened it, however, we discussed the meaning of the title. A few fifth graders associated it with QUEST FOR FIRE, and from that were able to define the word. Third graders required a bit more discussion. (Analogies from literature could include Meg's quest to rescue her father in Madeline L'Engle's *A Wrinkle in Time*, Gerald McDermott's *Arrow to the Sun*, and the many adaptations of Arthurian tales. Other film references include STAR WARS, THE EMPIRE STRIKES BACK, THE WIZARD OF OZ, HOW BEAVER STOLE FIRE, ORFEO, and MOONBIRD.)

During screenings children laughed, swayed to the music, eagerly read banners aloud (they seemed to await them), and imitated the dancing peasants. The banners functioned quite effectively and kept children participating in the film. Our groups shouted warnings to the characters ("Uh-oh, get up; wake up!") as if they were watching a live performance or a puppet show.

While younger children needed to have the banners read to them, third graders attempted (with partial success) to read the words by themselves. The words posed no real problem, however, since the storyline is clear without the banners. Children who could read noted that after each sign, the knights did the thing described on the banner. Although children understood that the characters weren't real ("just make believe"), they protested that enemies don't become friends that fast. The film reminded one fourth grader of CHARIOTS OF FIRE, "because at first the two men were racing against each other, and then they became friends."

A classic good-evil conflict is given imaginative treatment in A QUEST, and filmmaker Bailey should be applauded for adding a new twist to the stereotypical notion of male rivalry. "The knights realized fighting each other wasn't the answer," said one nine-year-old. Bailey even refrains from inserting a damsel in distress to this otherwise traditional drama of knights and dragons.

The film is an excellent stimulus for many activities, including creating pageants, costumes, banners, masks, and coats-of-arms. It is also appropriate for programs on nonsense, spoofs, parodies, and heroic themes.

Effective in practically any setting with children six to eleven, A QUEST can inspire discussion and arts activities, or simply be enjoyed. This film also works in family screenings with children of any age; adults appreciate the film's subtleties, and children appreciate its playfulness and amicable resolution.

DM

SKYEBOAT FOR BISCUIT by Beverly O'Neil 3 minutes; nonverbal; time-lapse liveaction 1973/USA (Serious Business)

This evocative visual poem is an intimate impressionistic study of a lily pond. Created in memory of her dog Biscuit, a Skye terrier, this short, wordless film is a tangible expression of mourning for filmmaker O'Neil's pet. Appropriately, since Skye terriers are indigenous to an island in the Hebrides (off northwest Scotland), the film is set to the sorrowful drone of bagpipe dirges, one of which is "Bonnie Prince Charlie over the Waters to Skye."

Focusing her camera on a pond, O'Neil uses close-up, time-lapse photography to record subtle movements and changes in light, atmosphere, and color. Occasional drops of rain dimple the water's glassy surface. A gust of wind skates across the pond, gently moving clumps of grass and lily pads. The pond reflects the sky; cumulus clouds gather and darken, transforming its blue surface to white then gray; later, through the passing clouds, the sun mottles it with light. As if afloat on a barge, the camera shifts position occasionally, framing conifer landmarks and grasses, lily pads, or brilliant yellow flowers from several angles.

After a while, storm clouds darken the sky/water. Rain falls cathartically while bagpipes intone long, sustained notes. Then, in what is perhaps a celebration of life (reminiscent of the lily pad scene in Satyajit Ray's PATHER PANCHALI), water bugs skitter among the lily pads. The last image—dark water framed by a touch of vegetation—intimates the depths below the water's surface.

SKYEBOAT FOR BISCUIT received its share of criticisms ("weird," "boring," "hard to understand"), but generally it got a more positive response from young viewers than we had anticipated. As with NOVEMBER 77 (also reviewed in this issue) *how* the film was introduced significantly affected children's experience.

Since the work itself is both nonnarrative and meditative, we found that the best introduction was an explicitly dramatic account: "SKYEBOAT FOR BISCUIT is an unusual film and doesn't have a story. The filmmaker had a dog named Biscuit, who was a Skye terrier, a breed of dog that originated on the island of Skye off Scotland. When Biscuit died, the filmmaker wanted to show how she felt about her dog and his death. She made this film to honor the dog, to pay homage to Biscuit. It has no words."

During testing, MCC evaluators discovered that it was important to explain that the film was *an expression* of the filmmaker's *feeling* for the dog. Without this information, children expected to see the dog and were disappointed and confused when Biscuit did not appear. Even with the introduction, some viewers said they could not understand the film; others were inspired to find their own meaning. One eleven-year-old, for instance, thought the changes from light to dark might have represented the change from "good times to bad times," while an eight-year-old said that the rain "looked like the sky was crying."

Well-prepared groups noted the film's sensory aspects. They talked about its colors, music, and—particularly—about the cloud reflections. During the image/sound skim, those children described the film in highly evocative language—a good indication that it would be an effective stimulus for writing poetry. They recalled for example, "clouds opening and closing," "dark clouds on fire," and "reflections of clouds like explosions."

Generally, children were touched by the mood of the film. While some said they felt bored or tired because it consisted of "the same scenery," most children said the film made them feel sad or peaceful. In fact, SKYEBOAT FOR BISCUIT seemed to offer a vicarious experience of sorrow and loss, safely distanced by the film's abstraction.

SKYEBOAT FOR BISCUIT is not an easy film for young viewers, but when used by a sensitive adult in the proper context, it can nourish emerging insights.

> Fourth Grader #1: "It should have had a story."
> Teacher: "Does everything have to have a story? Long books have stories, but not all writing has a story."
> Fourth Grader #2: "It was like a poem."

As to the proper context, one group of veteran ten- and eleven-year-old film viewers explained that SKYEBOAT FOR BISCUIT may not be great as entertainment, but it was good for inspiring an arts activity.

SKYEBOAT FOR BISCUIT can be used to explore mood, color, landscapes, feelings, and death with small groups of children—particularly those who have had previous film viewing experience. It seems to be made to order for a gallery tour of impressionistic paintings such as Monet's "Water Lilies, Giverny." MCC did not test the film with children under eight, but we suspect that children of all ages could appreciate the film if it were meaningfully introduced and followed by an arts activity.

MCC Staff

WHAZZAT? by Arthur Pierson, Jr. 10 minutes; nonverbal; clay animation 1975/USA (Encyclopedia Britannica)

Exuberantly, like a circus lion bursting through a paper-covered hoop, a variegated beachball breaks through a sheet of white paper and rolls across the screen. Six colored segments peel away from each other and transform into lively, anthropomorphic clay creatures. They slither, roll, and inch along while chattering excitedly in their bird-like language. All at once, a menacing gray mass surrounds them. One of the creatures, a lilac slowpoke, gets too close and is engulfed; but lilac is quickly rescued by the others who stack up like a totem pole and arc over the imprisoning gray mass to freedom. Merging, separating, rolling, and crawling, as music provides appropriate clues, the creatures continue on their journey.

But not for long. An earth-splitting tremor occurs. As the creatures peer into a fissure, it widens, forming a deep cavern. They

briefly debate how to proceed. Blue elongates, forming a bridge across the rift and they all cross—all, that is except lilac. Timorously, lilac sets out across the make-shift bridge; when lilac is only half-way across, blue loses hold of one side. Both creatures hang precipitously from the cliff until their companions pull them to safety.

Undaunted, the group proceeds until the light changes and, as thunderous sounds are heard, the ground shakes. Inquisitive, the creatures take turns investigating the source of the noise. Yellow approaches the unknown object and touches it with a hand-like appendage. Returning to the group, yellow describes it through gesture and analagous image as a brick wall. Next, blue approaches the object, and coils around part of it; blue returns and depicts it as a tree. Red, orange, and green touch other parts and describe them as a rope, a spear, and a snake. The creatures deliberate and discuss what they have experienced until the information, at last, makes sense. With great exictement the six companions exclaim "Elephant!" (the only word in the film).

Having resolved its identity, the creatures approach the friendly beast and roll up its trunk to its head—all, that is, but lilac. Gently, the elephant picks up the slowpoke and deposits lilac among its friends. Coming together again in ball formation, the creatures roll to the tip of its trunk as the elephant trumpets triumphantly.

By far, the most engaging aspect of WHAZZAT? is the creatures. With their chittering sounds, anthropomorphic shapes and gestures, and friendly, spirited behavior, these little creatures evoke empathy from viewers. During field testing, each time an obstacle was successfully overcome, there was a detectable release of energy, as if the group had been holding its collective breath. In addition, children talked directly to the characters, as they do at live performances. "Jump!" one child said when lilac was stuck in the gray mass. "Pull him in!" another shouted when blue dangled over the abyss. Sometimes children offered solutions to problems. "They could make a big tunnel!" suggested a second grader when the creatures were surrounded by the mass. Children also discussed the creatures' personalities, both during and after the film. "If red did something, yellow followed." "Blue was their leader." "Something's always happening to that little gray [lilac] one." Lilac seemed to capture everyone's heart: "The purple [sic] one's my favorite; they all helped him." In addition, children spontaneously, and for the most part correctly, interpreted behavior and dialogue. "Even though you couldn't make out the funny noises," one child said, "you could tell the small one was calling for help."

As this write up suggests, WHAZZAT? stimulates very active viewing. During a screening, children made observations, anticipated outcomes ("He's gonna be very heavy, I know it."), evaluated information, and interpreted events ("It's an earthquake; the other one was a flood.").

Although it is clearly divided into two distinct parts—the obstacles and the elephant—children who did not see the subtitle (discussed below) had no trouble with the two-act division. In discussing why the filmmaker made the film, they talked about communication, cooperation, and working together—themes which both sections have in common. In a gifted second grade, however, children went beyond its obvious themes and said the film was made "to show the many things you can do with clay and playdough" and "to show what different imaginations make of one thing" (a marvelous interpretation of the elephant section).

When screening WHAZZAT?, we advise covering the subtitle which reads: "Adapted from the eleventh century Arabic folktale *Six Blind Men and the Elephant*." This subtitle prevents children's *discovery* of the ending since it introduces the elephant prematurely. Some older children made the connection between the film and the folktale; if they had been told about this, they could never have discovered it for themselves. With very young (pre-school) viewers, the subtitle created a distracting expectation; children anxiously waited to see the elephant which didn't appear until the end of the second section. One MCC evaluator covered the entire title frame and said the children were going to create their own titles after they had seen the film. This exercise allows children to creatively synthesize their experience of the film and it can be used successfully with many works.

During MCC's Museum Pilot Project, WHAZZAT? was paired with DINOSAUR: THE AGE OF REPTILES by Jorge Preloran (Phoenix Films). The Preloran film includes a liveaction segment in which an artist and a paleontologist build a clay dinosaur model, using some fossilized tail and foot bones as keys to what the dinosaur looked like. Artist and scientist cooperate to solve the problem; like the creatures in WHAZZAT?, they piece together disparate elements to form a picture of the whole.

This particular pair of films was used in a variety of ways by museum educators to stimulate children's imaginations and encourage groups to launch cooperative investigations. Children discussed form and function, parts and wholes after viewing the films, then made sculptures and collages. The Staten Island Children's Museum did a drawing activity, in which the group created a composite picture of an animal, following these instructions: "Draw two trees with lots of branches. Draw an upside-down rocket connected to the trees and then draw a big potato under the trees and the rocket. Add four sticks to two sides of the potato. Now, what do you have?" The group looked at their drawings and discovered a reindeer.

Clay is perhaps the most appropriate follow-up material for these two films (WHAZZAT? and DINOSAUR) since both use clay either as a means of animation or an apsect of the film's subject. We think it would work quite well to hand out parts of an imaginary animal (several bones or scrounged objects would be perfect) from which small groups could construct a clay model.

A classic film which defies any attempt to list all its possibilities for use, WHAZZAT? is great for inspiring sculpture, mime, movement, storytelling, and tactile explorations. It is appropriate for programs about journeys, form and function, animal stories, observation (including animal observation in a zoo or natural history museum), handicaps, filmmaking, friendships, cooperation, teamwork, and communication—to name a few. Since the film is loved and understood by pre-schoolers through adults, we highly recommend it for use in all settings and screening situations.

MLF

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